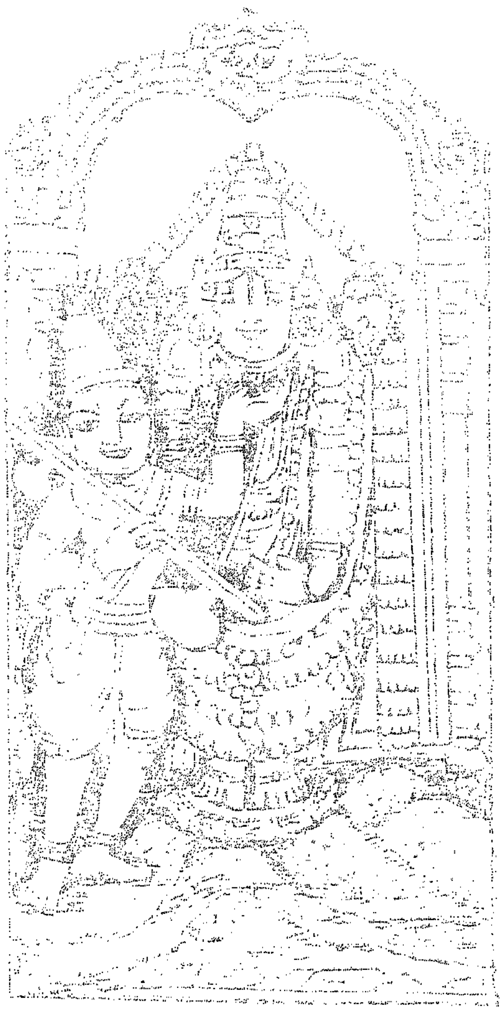


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A

PHILOSOPHICAL

STUDY

Dr. H. L. Chandrasekhara

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SHRI ANNAMACHARYA
A PHILOSOPHICAL STUDY

(Nature of Reality and the Individual Self
According to Annamacharya)

Dr. H. L. Chandrasekhara

VIDYASHANKARA PRAKASHANA
MYSORE - 570 004.

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THIS BOOK IS HUMBLY DEDICATED TO

FAMILY DEITY, LORD LAKSHMINARASIMHA

AND MY BELOVED GURU

H. H. SWAMY ABHINAVA VIDYATIRTHARU,

THE SHANKARACHARYA OF SRINGERI.

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'AID TO RELIGIOUS BOOKS'

FOREWORD

I am delighted to write a foreword to Dr. H. L. Chandrasekhara's work, "THE NATURE OF REALITY AND THE INDIVIDUAL SELF ACCORDING TO ANNAMACHARYA".

Sri Tallapaka Annamachārya, an ardent devotee of the Lord of the Seven Hills, composed 32,000 Samkīrtanas, most of them in praise of Lord Śrīnivāsa. But of these at present only 12,000 are available to us. The Samkīrtanas are broadly divided into two-Ādhyātma and Sringāra. Dr. Chandrasekhara's work is based mainly on the Ādhyātma Samkīrtanas. His work, important as it is from a philosophical point of view, is also absorbing like a novel. A lucid and clear presentation, the work grips the reader throughout, delineating the philosophical position of Annamayya and fulfilling the expectations of the inquiring intellect. It looks like a story of Annamayya's philosophy, but this is not to belittle the philosophical significance of Dr. Chandrasekhara's work, but only to show that the author by his felicity of expression and clarity of thought has rendered the philosophical tenets of Annamayya absolutely clear.

Suffused with devotion to Śrīnivāsa - the presiding deity of Tirumala, right from his childhood, Annamayya could think about nothing but Śrīnivāsa, talk about none else but Śrīnivāsa and do no other deeds but those that were pleasing to Śrīnivāsa. The very sight of the Seven Hills (Śeṣāchala) inspired Annamayya. Some are induced to write by royal patronage while, some are inspired to do so by the feeling of divine service. The Aṣtadiggajas had Sri Krishnadevaraya and Nannaya had Rāja Rāja Narendra to patronise them in their writings. But Līlā Śukha had Balakrṣṇa, Kṣetrayya had Muvva Gopāla, Rāmadāsa had Śrīrāma to inspire them in their

compositions. The source of inspiration for Annamayya for his Samkīrtanas was the Lord of the Seven Hills.

True to the tradition of saints, Annamayya made his life's mission, the attainment of spiritual solace as against the empirical wellbeing. It is in tune with the spirit of this ideal that he refused to sing in praise of mortals, however great they were, even at the risk of suffering indignity. Having been overwhelmed by the lyrical excellence of Annamayya's Samkīrtanas, Sāluva Narasimharāya requested Annamayya to sing in his honour. Annamayya refused to oblige the king stating that,

> "The tongue soaked in praise of Narahari
> will not be inclined to praise others
> The head that bowed to Murahari
> will not be willing to bow to others"

(Ādhyātma Samkirtanalu - Vol. VI. p. 144, Ed. by U. Sreenivasacharyulu, T.T.D. Publications, 1951).

Remember that Saluva Narasimha Raya regarded Annamayya as his friend, teacher and relative.

The raw material for Annamayya's compositions is drawn from the Hindu tradition - Vedas, purāṇas, Itihāsas, Gīta, Divya Prabandhas of Ālvars, festivals, ceremonies and other social and religious functions of the people. The originality of Annamayya consists in using this material in a unique way resulting in the origination of the master-pieces of artistry in the form of Samkīrtanas. Like a sculptor who transforms a bare rock into an exquisitely beautiful statue, like a musician who composes songs in the mellifluous ragas out of the Saptasvaras, like a literary genius who produces master pieces of literature out of seemingly ordinary words, Annamayya composed his Samkīrtanas from the raw materials drawn from different sources. In his Samkirtanas we witness the harmonious blend of the sculptor, ~~the~~ musician and the

man of letters, apart from their significance as invocations. His Samkīrtanas are the outbursts of devotional ecstasy. They are spiritually consoling, intellectually illuminating, morally ennobling and emotionally satisfying.

Though, we do have substantial literature in Telugu from the point of view of Annamacharya's contributions to literature and music, we do not have any work either in Telugu or in English, delineating the philosophical perspective of Annamayya's works. Dr. Chandrasekhara's work is the first of its kind in this direction. His exploration into the unexplored region has led to the discovery of precious pearls of wisdom. It centres round philosophically important issues in the Samkīrtanas of Annamayya-the nature of self, factors leading to its bondage and liberation, the efficacy of bhakti and prapatti in redeeming it from bondage, its relation to God, Annamayya's conception of Ultimate Reality, his defence of it as sākāra and saguṇa, his criticism of the Advaita doctrines of Brahman, world and the like. His discussion of these issues which constitute the core of his work-is thorough and deep. Although the theme is old, Dr. Chandrasekhara's treatment is refreshingly original, marked by mature understanding and scholarly exposition. His translation of Annamayya's Samkīrtanas is accurate, vivid and his interpretation illuminating.

Annamayya's Samkīrtanas suffused with poetic fancies, despite their appeal to our aesthetic sense, do not easily lend themselves to translations without losing their literary and artistic excellence. But as one goes through the work of Dr. Chandrasekhara, his translation of Annamayya's Samkīrtanas and exposition of the philosophical ideas embedded in them, one gets the impression that Dr. Chandrasekhara did succeed in achieving the impossible, the marvel of preserving the freshness, vitality and the artistic excellence peculiar to Annamayya's Samkīrtanas.

Dr. Chandrasekhara's comparison of Annamayya's position with those of Purandaradāsa, Kanakadāsa, Srīpādarāya, Nāmadeva, Rāmadāsa and others, has brought to light, the striking parallels both in the realm of ideas and expression between Annamayya and others. It strengthens the adage that great men think alike and speak alike.

As one who is acquainted with the works of Annamayya and his philosophical standpoint, I find the work of Dr. Chandrasekhara to be gripping. I have not come across a page which is dull and irrelevant. I congratulate the author for his painstaking study and the excellent piece of work. I am sure that it would serve as a source book for further researches on the philosophy of Tāllapāka poets. I pray the Lord of the Seven Hills to shower His blessings on this budding scholar.

Dr. C. RAMAIAH
Professor of Philosophy
and
Dean of Academic Affairs
Sri Venkateshwara University
Tirupati-517502.

Tirupati
14-9-1990

PUBLISHERS NOTE

Western civilisation has left an indelible impression on the Indian people, so much so that the traditional values of peace, tolerance, contentment, righteousness, truthfulness and piety have been enslaved by greed, lust and extreme materialism of the West. Our vision of 'Dharma' which, in other words, is duty towards one's self and to others, has, thus, been blurred.

It is in this context that we, in a humble way, have embarked upon the Supreme task of educating the coming generation in the values of our ancient culture and civilisation by bringing out the biographies of the illustrious sages and saints of this holy land, and literature on religious and spiritual subjects.

The biography "Mahatapasvi Sri Chandrasekhara Bharati" (the previous pontiff of Sri Sringeri Sharada Peetham) in Kannada by Sri H.L.N. Sastry, was a first step in this direction. Now, we have great pleasure to include in our publications another prestigious book 'Shri Annamacharya - A Philosophical Study' by Dr. H.L. Chandrashekara.

Dr. H.L. Chandrashekara comes from a family of scholars. He had his traditional learning under Late Ve. Bra. Shri Jammitige Lakshmi Narayana Bhattaru of Mysore. He did his M. A. in philosophy in Mysore University with a distinction and won two gold medals and a prize. The present book is his Thesis for Ph.D. written under the guidance of Dr. G. Srinivasan, professor of philosophy, University of Mysore, Mysore. He is presently on the staff of Mysore University in the post-graduate department of Philosophy, Mysore.

We are grateful to Sri TT Devasthanams for their financial aid to bring out this book. We are also immensely thankful to Dr. C. Ramiah, professor of philosophy and Dean of Academic Affairs, Sri Venkateshwara University for his valuable foreword to the book. Our thanks are also due to M/s Chetan Printers, Mysore-570 012, for bringing the book in a good shape.

With the blessings of the Almighty and help of such authors and patrons, we hope to make further contribution to our Indian Culture.

Mysore
Vijayadashami
29-9-1990

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ACKNOWLEDGEMENTS

Though there have been many attempts to study Vedanta in its classical form, not much had been done to study the teachings of great composers like Annamacharya in the light of Vedanta. The book in question is an attempt to focus on the philosophical elements present in the Adhyatma Samkirtanalu of Sri Tallapaka Annamacharya, and it is left to the reader to adjudge the extent of success achieved in it.

The book is my thesis entitled "Nature of Reality and the Individual self according to Annamacharya" for which the University of Mysore conferred Ph.D and also kindly permitted me to place it before the public. Sri Tirumala Tirupati Devasthanams have been very kind enough to give financial aid to publish the book. In this regard, I must also concede that it was Sri TTD that gave me a fellowship for doing research on Sri Annamacharya.

I am deeply indebted to four important persons for their kind help in bringing out this work successfully. My teacher, Dr. G. Srinivasan, professor of philosophy, University of Mysore, suggested me the hither-to-unexplored topic and gave a proper direction to my research by his inspiring guidance. professor S. S. Raghavachar, Retired professor of philosophy, University of Mysore, taught me many intricate points of Vedanta and took pains to go through the entire manuscript and offered his valuable suggestions and corrections. Vidwan Sri V. S. Ramanujacharya kindly tutored me Adhyatma Samkirtanalu of Annamacharya in the light of Srivaishnavism. Dr. C. Ramiahgaru, professor of philosophy and Dean of Academic Affairs, Sri Venkateshwara University, Tirupati, readily accepted to write a valuable foreword to the book. I cannot forget the help done to me by these scholars and I will be failing in my duty if I donot express my deep sense of gratitude to them.

I miss two great personalities on this occassion. First my Guru, H.H. Sri Abhinava Vidyatirtha Swamy of Sringei by whose grace I could succeed in this work with my indiff rent health. Second is my Vidyaguru Ve. Bram. Sri Jammitig Lakshmi Narayana Bhattaru of Mysore, under whose ho feet I had the privilege of learning Vedanta in its Sadhar perspective. I feel the physical absence of these two gre personalites, despite their impersonal showering of grac upon me even today. However I respectfully see them in th present Acharya of Sringeri, H.H. Sri Bharati Tirtha Swami.

There are also others who helped me a great dea Smt. T.N. Padma Lakshminarayana Sastry, Lecturer in musi Finearts College, University of Myore, kindly made availab to me the basic texts in telugu and also gave some gener information regarding Karnatic Music. Professor K. Subba ramappa, Retired professor of Telugu, University of Mysor was affectionate enough to help me, but unfortunately could not utilise his scholarship fully owing to his sudde demise. Sri S. A. Shama Rao gave me all his help an unstinted encouragement by way of preparing the type script patiently and neatly. Sri. K. Subba Rao, Edito Sapthagiri was kind enough to publish some articles from th thesis in Sapthagiri. Sri V. T. S. Rao, senior postmaste Bangalore, kindly made an attractive drawing of the coverpag of the book. Sri R. Venkatesh, Chetan Printers, has brougl the book in a charming shape. Last but not the least, m parents and kith and kin helped and encouraged me at ever stage of the work. My profound regards to all of them.

Due to my inadvertent proofreading, some printin mistakes have crept in, for which I humbly crave th indulgence of the reader.

Mysore — H. L. Chandrashekar
29-9-1990

CONTENTS

Nā nālikapainuṇḍi nānāsamkīrtanalu
Pūni nāce ninnu bogaḍiñcitivi
Venāmālavennuḍā vinutiñcanentavāḍa
Kānimmani nā kī puṇyamu gaṭṭitivinte yayyā

Resting on my tongue, Thou hast
made me sing Thy praise in the
form of various compositions.
Oh, Lord of countless names, who
am I to sing Thy praise? Yet
Thou hast graciously conferred
this merit upon me.

Volume 7
Kirtana 104

1. CHAPTER

INTRODUCTION

1. General Plan of the Work

A Philosophical thesis on ŚRĪ ANNAMACHARYA'S WORKS has not been attempted so far in detail. This thesis makes a humble attempt to give a systematic presentation of the philosophical elements which are oft-repeated in Annamayya's songs. It is mainly based upon the ADHYĀTMA SAMKĪRTANAS of Śrī ANNAMACHARYA. The Śringāra Samkīrtanas are no doubt highly interesting in themselves and can constitute the subject-matter of an independent study. This thesis is, however, to a great extent restricted to the Adhyātma Samkīrtanas as they directly deal with the saint's philosophical teaching. Incidental references are ofcourse made to Śringāra Samkīrtanas also wherever necessary.

The thesis consists of seventeen chapters including this chapter on introduction. The second chapter gives an account in detail of Annamacharya's biography and his literary achievements and contains some information regarding his descendants. The third chapter describes the general nature of Annamacharya's philosophy. It is shown how Annamacharya's philosophy is emotional in character and how music is used by him as an effective means of communication of philosophical ideas and religious moods. The fourth chapter states the philosophical stand-point of Annamacharya. In order to make clear the stand-point of Annamacharya, an account of the two systems of Vedānta, viz., Advaita and Viśiṣṭādvaita is also given at the outset of this chapter.

The fifth chapter deals with the nature of God, world and the individual soul which constitute the central aspects

in Annamacharya's philosophy. God's substantive nature (*Svarūpa nirūpaka dharma)* and the nature of the individual self as distinguished from matter, God and other selves are emphasised in this chapter. The sixth chapter deals with God's metaphysical relation to the universe as its creator, sustainer and controller. Further God's grace as implied in His easy-accessibility to the devotee and His aesthetic aspect as 'THE BEAUTIFUL' are brought out here. Finally it is described how Annamacharya aims at monism by identifying God dwelling in the individual self and external world.

The seventh chapter gives an account of the nature of bondage or Samsāra according to Annamacharya. The dualities of samsāra and the ephemerality of things are described here. Further, the cause of bondage, the principle of Māyā with its philosophical implications and man's plight in the state of bondage are all described in this chapter. The eigth chapter specially focusses its attention on the concept of Moksha. The ninth chapter deals with the means of realising it. The significance of God's grace and the importance of self-surrender and its six components are described in detail in this chapter. In the tenth chapter references to nine-fold devotion are shown. The greatness of the servants of God and the role of devotion to God's servants in the attainment of salvation are also brought out in this chapter.

The eleventh chapter gives an account of five major expressions of devotion (Bhāva) viz., *Sānta, Dāsya, Sakhya, Vātsalya* and *Madhura*. These Bhāvas are the significant mystic moods which vividly reflect Annamacharya's deep sense of commitment to the Divine Being. The twelfth chapter deals with forlorn condition of Annamacharya. It is also shown in this chapter how in the course of his spiritual journey Annamayya could overcome the forlorn feeling to rise to the blessed state of exaltation.

Though the purpose of the thesis is to highlight the

philosophical elements in the Adhyātma Samkīrtanas of Annamacharya yet an account of theological as well as cultural elements is given in the thirteenth chapter. Annamacharya's teaching is at many places mythologically oriented and hence the necessity for a study of mythological elements in his compositions. In this context, Annamacharya's numerous references to various incarnations of God, his own chosen God, Lord Venkateshwara and the Tirumala Hills are cited. His references to the Ālvārs, his own Guru and the cultural activities in Tirumala temple are also stated in this chapter.

The fourteenth chapter is devoted to a treatment of the ethical and social aspects of Annamacharya's philosophy. Annamacharya's comments on the educational system which prevailed in his time, his emphasis on the need for a casteless society and for the practice of various ethical virtues, and his attitude towards other religions are highlighted in this chapter.

The fifteenth chapter describes the role of analogies in mysticism and gives significance of some of the important analogies used by Annamacharya in his compositions pertaining to the nature of Brahman, the individual self, bondage, liberation and the means of liberation. In the sixteenth chapter an attempt is made to bring out certain broad similarities between Annamacharya and some of the other Hindu mystics like Nammālvār, Basaveshwara, Śrīpādarāya, Purandaradāsa, Kanakadāsa, Tukārām, Nāmadeva, Kabīr and others.

The concluding chapter summarises Annamacharya's philosophical stand-point, refers to the elements of Advaita in his songs, reviews the poet's criticism of Advaita, emphasises his proneness towards theism and stresses how he in the spirit of devotion transcends the barrier of all creeds.

2 Main Sources of Study

As regards the sources of our study, the major portion

of the material concerning Annamacharya's biography is based upon "Śrī Tāḷlapāka Annamācāryula Jīvita Charitramu" by Sri Veturi Prabhakara Sastry. The rest of the material is drawn from the following sources.

i) Adhyātma Samkīrtanalu, Volume 7 edited by Sri Rallapalli Anantakrisna Sarma and Vidwan A.V. Srinivasacaryulu.

ii) Adhyātma Samkīrtanalu, Volume 8 edited by Sri Rallapalli Anantakrisna Sarma and Vidwan A.V. Srinivasacaryulu

iii) Adhyātma Samkīrtanalu, Volume 9 edited by Sri Rallapalli Anantakrisna Sarma and Vidwan A. V. Srinivasacaryulu

iv) Adhyātma Samkīrtanalu, Volume 1 edited by Sri Gauripeddi Ramasubba Sarma

v) Adhyātma Samkīrtanalu, Volume 2 edited by Pandit V. Vijayaraghavacharya and Sri G. Adinarayana Naidu.

vi) Annamacharyulavāri Adhyātma Sringāra Samkīrtanalu, Volume 1 edited by Sri Vadrevu Purusottam

vii) Annamacharyulavari Adhyātma Sringāra Samkīrtanalu, Volume 2 edited by Sri Vadrevu Purusottam

viii) Annamacharyulavari Adhyātma Sringāra Samkīrtanalu, Volume 3 edited by Sri Vadrevu Purusottam

ix) Tāllapāka Annamayya Pātalu, with the musical intonations by Sri Rallapalli Anantakrishna Sarma and Sri Nedunuri Krishnamurthy and with the

description of the meaning by Sri Kamisetti Srinivasulusetti

x) Annamācāryula Samkīrtanalu collected by Sri Kamisetti Srinivasulusetti

The various other works consulted in the course of this thesis are cited at the end of each chapter and also in the bibliography.

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Biography of Annamacharya

According to Indian tradition, philosophers may be broadly classified into two types. The first type consists of system-builders who used logical arguments for building systems of thought about the nature of Ultimate Reality. Some of these philosophers, however, had the scriptures as their basic authority and were known as Āstika Dārśanikas, (for example, Shamkara, Ramanuja, Madhva, etc.), while some others rejected the scriptural authority and constructed systems on the basis of their own arguments (for example, the Bauddha and Jaina thinkers).

The second type consists of mystic poets who resorted to aesthetic medium like poetry and music in order to express their philosophical insights. They did not depend upon argumentation but strangely appealed to human sentiments and moods. The great Ālvārs and Nāyanmārs of Tamilnadu, the Shivasharanas, Dasas of Karnataka and several other followers of the path of devotion all over India belong to this second type of philosophers. Sri Annamacharya of Ardhrapradesh who is one of them has carved out for himself a unique place of philosophical importance. His musical compositions are characterised by a highly distinctive blend of both refined music and deep philosophical thought-content. In fact, he is said to be the originator of Pada Poetry and known as "Padakavitā Pitāmahuḍu.

1. Parentage

Annamacharya was born in a Smārta Nandavarīka family in Tallapakam village, Rajampet taluk of Cuddapah District.[1] He belonged to the branch of Ṛgveda, Aśwalāyana Sūtra and Bharadwaja Gotram. Little is known about his parents Nārāyana Sūri and Lakkamamba. According to *Annamacharya Charitra,*[2] Annamacharya's forefathers and father were great Vedic scholars and writers. It is said that Lakkamamba was a devotee of Mādupūri Mādhava Swāmy (Cuddapah District, Siddhavatam Taluk).

2. Date of Birth

Annamacharya was born in the Viśākha star of the month Vaiśākha. *Annamacharya Charitra* says "Cakkani grahamulu uccamuna mūdalara anupama lagnamunandu Vaiśākha viśākhanu jagambunanullasilla janiyince nannamacharyudu".[3] Since ViśāKha in the month of Vaiśākha falls approximately on the full-moon day, it may be noted that Annamacharya was born on full-moon day like Buddha (6th century BC). The star under which both Annamacharya and Nammalvar were born is also said to be the same.

Information regarding the date of birth of Sri Annamacharya has to be based upon copper-plate inscription found in Tirumala-Tirupati.[4] Sri Veturi Prabhakara Sastry[5] and Sri Veturi Anandamurthy[6] have concluded from this inscription that the date of birth of Sri Annamacharya was 1424 A.D. But a careful scrutiny of the inscription reveals that 1424 A.D. could only be the beginning of the poetic career of Sri Annamacharya and that he was 16 years old by that time. In other words, Sri Annamacharya must have been born in 1408 A.D. and this view is also supported by Sri Kamishetty Srinivasulushetty[7] and Sri S. K. Ramachandra Rao.[8]

However, this being a philosophical thesis, our purpose is not to go into the historical veracity of these different

opinions. Whatever be the view we accept, it follows that Annamacharya must heve lived a long life since he seems to have died in 1503 AD.[9] The total number of songs he composed during his long life is said to be about 32,000.

3. Vision of God in Dream

Annamaya was a great devotee of Lord Venkateshwara from his boyhood and he would always be immersed in meditation of the divine for which reason he found it difficult to do what he was asked to discharge by his parents and elders.[10] The vision of Lord Venkateshwara in the dream at the age of 16 characterises the turning point in his life and also marks the beginning of his poetic career. The fact is testified to both in the copper-plate inscription and in the songs of Annamayya. The poet in a song acknowledges "I had now a dream in which I beheld Lord Venkateshwara, the father of the whole universe casting His gracious look upon me and I immediately woke up."[11] In a blessed recall of his past experience of dream, the poet says "When Thou gently gave to my tongue the privilege of singing Thy Samkirtanas, when Thou appearing in my dream at my tender age gave Thy command, I doubtlessly became happy and was plunged in the highest bliss."[12] It is said that Nammalvar also had the darśan of God and began singing Tiruvaimozhi Prabandham at the age of 16.

4. Conversion into Srivaishnava Tradition

Annamacharya immediately after this vision of God in dream left for Tirumala along with the pilgrims who were passing nearby,[13] and during the course of his climbing the hill he is said to have the vision of Goddess Alamelu-mangamma in the dream when he was resting under a bamboo shrub. The hill was being regarded as the veritable Vaikuntham and during those times pilgrims were climbing it without wearing the foot-wears. It is said that the Goddess removed the fatigue of Annamayya and advised him to take out his foot-wears.[14]

There is ambiguity with regard to the age at which Annamayya went to the hill and got initiated into Srivaishnava tradition. Annamacharya Charitra says that at the time of climbing the hill Annamayya was 8. Sri Veturi Prabhakara Sastry's interpretation of this view on the basis of the presumption that Annamayya was 16 at the time of climbing the hill seems to stretch too far in that he wants us to take Annamayya's age as specified in Annamacharya Charitra from the year in which the poet was performed thread ceremony and not from the year of Annamayya's actual birth.[15] Sri Rallapalli Anantakrishna Sarma, however, does not specify the exact age but simply says that the poet had initiation into *Pancasaṁskāram* on the hill by a Yogi by name Vishnu at a very early age.[16] Hence it is not clear whether Annamayya had already gone to Tirumala and undergone Pancasaṁskāram by the time he had the vision of Lord Venkatesha in dream. Also little is known about the Yogi who initiated the poet into Sri Vaishnava tradition. Annamayya in many of his songs extols his Guru, but does not specify his name.

5. Marriage

It is said that Annamayya's daily custom was to take bath in Koneru, compose a song or more before his wet garments dried and sing it in the shrine.[17] When his mother came all the way from the village to the hill to take her son back and get him married, Annammayya did not agree to go with her.[18] The poet seems to give vent to his feeling of detachment and reluctance to comply with his mother in this way. "The past debts of Karma are surrounding me here also ; it seems some more food remains to be relished by me ; the new entanglements are coming and binding me which will not leave me at any cost. Oh Lord, kindly do not throw me into my past condition."[19] In another song the poet admonishes God in this manner "It is not proper for you to put me in both security and imprisonment ; wise will question the propriety

of your act and also mock at you ; (hence) keep me on the right path."[20]

Later, on being advised by his Guru, Annamayya with great reluctance agreed to return with his mother. Then his parents performed his marriage simultaneously with two ladies, viz., Timmakka and Akkalamma,[21] a family-binding which seems to have been imposed on him by them to prevent him from taking to the path of renunciation. Annamayya, however, found a new approach while leading the house-hold life. The married life enabled him to understand various sentiments of a woman towards her beloved husband and which thereby raised him to the level of *Nāyikā Bhakta.* It was the sweet love of a woman that expressed itself in his Sringāra Saṁkīrtanas.

6. Adivan Sathagopa Muni

Annamayya in the course of his frequent visits to Ahobila, had the privilege of meeting Sri Ādivaṅśathagopa Muni, a Srivaishnava Samnyāsin who established Matham at Ahobilam as well as in Tirumala Tirupati above and below. Annamacharya is supposed to have studied Vedanta and Drāviḍa Prabandham under his tutorship.[22] In one song he extols his tutor as a king among ascetics, as constituting golden steps to Kaivalya, as a raft for the combatants struggling in the ocean of Samsara, as a bestower of the Supreme light to the world and as being dedicated himself to the service of Rangapati, Kanchivarada, Venkateshwara and Ahobala Narasimha.[23]

7. Annamayya's Pity Over Vijayanagar Crisis

Before Sāḷuva Narasingarāya became the ruler of Vijayanagar empire, he was a vassal under the control of Vijayanagar kings. History describes the circumstances that led him to ascend the throne of Vijayanagar which have been referred to by Annamacharya also. Like Bammera Potana'[24] Annamayya also expresses his deep anguish and fear over the

ernal crisis that betook Vijayanagar and describes how the
ıgs of the empire (belonging to Saṁgama dynasty estab-
ıed by Hukka and Bukka) resorted to the killing of their
'n kith and kins for achieving the petty kingship.[25]

In a quarrel between Mallikārjuna (son of Dēvarāya II)
l Virūpāksha that ensued the demise of latter's father
adevarāya III (1446-1447 AD.), the former usurped the
ɔne, driving away Virūpāksha. When Mallikārjuna was
ceeded by his son Ramachandra, the exiled Virūpāksha
:ed the opportunity of killing his young relative and became
king.[26] Perhaps Annamayya is referring to this incident
ən he speaks of the murder of the son. When Annamayya
cribes patricide, he, perhaps, is referring to the murder of
əvirūpāksha Rāya (as Virūpāksha came to be known later)
ıis own son who is supposed to have killed his father
ause of his father's voluptuousness and cruelty. But as
ıamayya says the son did not become the king. According
istory he, admitting his unworthiness of becoming a king
ıg to his having committed an inhuman deed of murdering
s own father, abdicated the throne to his younger
her.[27] The fratricide referred to by the poet of course
ies to the killing of the prince who committed patricide.
said that younger brother was induced by his adulators to
ıis elder brother who in fact was responsible for getting
the throne on the suspicious ground that his brother who
ıot hesitate to murder his own father would certainly kill
ɔne day or the other.[28] By this time Sāḷuva Narasinga
:ommander-in-chief of the army who witnessed all these
ents had grown stronger and by the unanimous acceptance
ə people,[29] he became the ruler of Vijayanagar empire
86 and with his ascendancy on the throne, the second
ιty, viz., Sāḷuva came into origin.

aluva Narasinga and Annamacharya

'erhaps Sāḷuva's first meeting with the saint was when
ıs the ruler of Tangutūru, i.e., before his occupying the

throne of Vijayanagar.[30] Annamacharya Charitra refers to him as "Tangutūru pālakudu, nāḷıkabāndhavānvayudu, Racamūka-lalo parākramaśāli." He is said to have sought the blessings of Annamacharya and become the king of Vijayanagar.[31]

Annamacharya shares biographical Coincidence with Tirumaḷisai Ālvar and Tyagaraja in respect of his refusal to praise a king on one hand and with Bhadrācala Rāmadāsa on the other in respect of his being imprisoned by a King. The story goes that in the course of one of his meetings with the king, the king after enjoying a Sringāra Pada repeatedly sung by him[32] asked the poet in the excess of arrogance to compose Padas having erotic import on himself. Annamacharya declined to do this, saying "my tongue which is given to the praise of Lord Hari does not know to praise you."[33] In some songs Annamacharya gives expression to his firm resolve not to accept any offering made by the royal servants to lure him to praise the king. He says "Oh men, go away, don't come to us, we are satisfied with our dwelling."[34] He further says "Palanquins, wealth, bridled steed constitute the sport of Mahālakshmi ; villages, gems, elephants and other precious things form the various organs of the Mother Earth ; We, the close servants of the husband of Goddess Lakshmi and the Mother Earth, are born-enjoyers ; Lord Venkatesha, the father of Brahma gives all these things to us and there is no need for the petty kings who be here on the earth for a while and depart, to give any thing to us."[35] That Annamayya disliked frequenting to the royal court but still might have got into the obligation of visiting it expresses itself in one of his compositions in this manner. "What if for us ? (If this is Your command) we take it as Your Prasadams and (ultimately) You alone have to face the reprimand from Your servants. When Your servants are waiting at the door of others' houses and when others are claiming the ownership of Your servants, how can You keep quiet ? If you don't come to our rescue, of what avail is the command given by you

in the Veda that one should surrender to You with firm faith ? How can we be sure of Your saving the elephant ? Would not Daya find fault with You for not utilising her at the proper time ?"[36]

Annamacharya as a result of his flat refusal to praise the king, had to suffer the punishment of being fettered with chains and imprisoned. During the period of imprisonment he is said to have given expression to his anguish in this way. "At the time when one is censured by others, bound with the chains, and caught in the prison the sacred name of Hari alone is the refuge."[36.1] The poet further prays to God "Oh Lord, how can you bear to see silently the censure brought to your servants ? Should we enlighten you that you ought to have concern for your servants ? We are putting forth our humble prayers *in this terrible royal court* just as gods, Draupadi and Gajendra like innocent children cried in the past for your help. Should you not respond to our appeals immediately ? Oh Lord, why this sleep and indifference ?"[37] The story goes that after Annamayya prayed to the Lord in heart-rending manner, he was freed of his fetters miraculously and the king hearing this surrendered to Annamacharya and begged his pardon.

9. Parting with worship-idol

Another incident in the life of Annamacharya having its biographical coincidence with the life of Tyagaraja is parting with the worship-idols. But unlike in Tyagaraja's life, the reason for the incident in Annamayya's life is not clearly known. Annamayya in a song appeals to the deities like Ānjaneya, Garuda, Prahlāda, Arjuna, Ādiśeṣa, Kārtivīryārjuna for getting back his God, saying "Oh gods, kindly bring our Lord to us at this hour, it is time for us to worship."[38]

10. The Saint of Miracles

Various miracles were attributed to Annamacharya. It is said that without knowing when he offerred a sour mango to

the Lord as Naivedyam in a village called Mandemu, it had its immediate effect on his teeth. Begging pardon of the Lord for offering an improper Naivedyam he requested that the tree should thereafter yield sweet fruits.[39] People would pour into his residence to get their troubles removed. Annamacharya seems to have been disgusted with the crowd who came to him only to fulfill their material needs. "Eventhough my mind is disgusted with these men, they do not leave me. Though I do not want them, they want me. This is like a proverbial Archak refusing the boons which God himself has vouchsafed to confer on. These men praise me and pester me that I should fulfill their desires. My repeated entreaties are of no avail. Oh Venkatesha, I can't deceive myself getting bound in their entanglements. I can't trouble myself in doing useless things."[40] The song not only indicates the reputation gained by Annamacharya but also the status Annamayya gave to the miracles.

Such is the biography of Annamacharya so far as the available data is concerned. We do not know about the last days of the saint and the only information available with regard to the latter part of Annamacharya's life is his performance of thread ceremony to his grandsons[41] and of course his demise in the year 1503 AD.

11. Literary Achievements of Annamacharya

Annamacharya during his long life is said to have composed about 32,000 songs.[42] We find in them a rare combination of music in all its refinement and philosopical content in all its depth. The songs are mainly in Telugu and sometimes in Sanskrit also. They are distinguished into Adhyātma and Sringāra in accordance with philosophical and erotic ideas dominant in them. The songs could be found engraved on the copper plates which were discovered only in the beginning of this century in the store room by the side

of the sanctum sanctorum of the Tirumala Tirupati Devasthanams. Of the 32,000 songs, only about 12,000 are available in over 2,700 copper plates of varied sizes and also in palm-leaf manuscripts. Of the available 12'000 songs, only about 2,209 constitute Adhyātma Saṁkīrtanas. The other sources from which the works of the Tallapaka poets could be collected, apart from Tirumala Tirupati Devastanams, are the temples of Ahobala and Srīrangam, Saraswathī Mahal Bhandāram, Tanjāvūru and Oriental Research Library, Kākinada.

With regard to other works of Annamacharya, *Sringara Manjarī* is a Telugu Dvipada poetry composed in Manjarī metre. The work which depicts the love-stories of Lord Venkateshwara is sweet and elegant in respect of its language, style and emotion. It is said that Annamayya had the gracious blessings of the Lord after the completion of this work.[43]

Of the twelve Śatakas attributed to Annamacharya only one viz., *Venkateshwara Śatakamu* is available. It is so called because its every verse ends with the sacred name of Lord Venkateshwara. But actually it is a work dedicated to Alamelumangamma which is evident in the last verse 'Ammaku dāllapāka ghanuḍannaḍu padya śatambu seppego.'' This work is said to be the spot-composition (Āśukavita) of Annamayya and is said to have been composed by him in the exalted mood when he had the vision in dream of Goddess Alamelumangamma.[44]

The other works attributed to the poet which are not available are *Dvipadī Rāmāyaṇam*, (a Telugu Dvipadi work on the story of Rāmāyaṇam rendered in Dvipadī style),[45] *Venkatādri Māhātmyam* and *Saṁkīrtana Lakshaṇam* (both in Sanskrit). Besides this, Annamacharya is said to have written many treatises (Prabandham) in different languages.

2. Language

Though Annamacharya was adept in using literary language, yet he chose to use in his Padas colloquial language.

The common expressions used in his Padas are Vaccīni Pōyīni, Cesīni, Āḍutā, Ceyaranṭā, Cimuḍutā, Ammalāla, Akkalāla, Ayyalāla, Gulagulalu, Kongupaidi, Kongubangaru, Sandusudi, Kanduva, Eraveravu, Verridavviñcu, Nityakottalu, Candamāma guṭukalu, Dīmasamu, etc.[46] Some words used by Annamacharya are out of use today. We cannot find them in the dictionaries or even if we find them they bear different meanings. Words like Vekari, Vekali, Tīdīpu, Dīmasamu, Vīridi, Pangemu have different meanings in the lexicons which do not fit into the context of some Padas. It is said that Annamayya's language is now vogue in West-Andhra.[47] According to Veturi Prabhakara Sastry the vocabulary of Tallapaka poets expresses itself in the works of Krishnadeva Rāya and his court-poets.[48] Annamacharya in a song severely criticises Chāyāpahārins but the persons on whom the criticism is directed are not clearly known.[49] While according to Veturi Prabhakara Sastry Vemana is the probable target of the criticism,[50] according to Veturi Anandamurthy, Lakshmābhakta a Vīrasaiva poet of Karnataka is the possible butt.[51]

13. Music

It was Annamacharya who framed out the Pada style in telugu literature dividing it into pallavi, (sometimes Anu-pallavi) and Carana. In fact he bears the title "Padakavitā Pitāmahudu," the grandsire of Pada poetry. Pallavi constitutes the statement of an idea and the carana is an elaboration of what is stated in the Pallavi. Sometimes when the idea is not fully conveyed in the Pallavi, it is supported by Anu-pallavi. The number of Caranas used in the Padas range from one to ten. Normally his Padas comprise a Pallavi and three Caranas.

To popularise music Annamayya adopted various patterns in his songs like Jājara, Kovella, Ciluka, Lāla, Jējē, Gobbiḷḷu, Lāli, Jōjō, Uyyāla, Sōbāna, Mangalaṃ, Ārati, Pavvalimpu, Suvvi, Mēluko, Āragimpu, Jayajaya, Vijayībhava, Vaibhōgam, Nalugulu, Dampullu, Kotnālu, Kūgūdu, Gujjenagūḷḷu,

Nivāḷulu, Mangaḷāratulu, Allōnērēḷlu, Cāgubaḷālu, Baḷabaḷālu, Sāsamukha, Avadhānamulu, Tandāna, Vennelalu, Cittamā, Manasā, Ikanō buddhi, Karmamā, Daivamā, Talapu, Āhā, Īhi, Ohō, etc.[52] He preserved the Padas like Ēlatummeda Pada, Gobbipada, Candamāma Pada which were becoming obsolete during his time. The pada testifying to the great reputation earned by Annamacharya is "Candamāma Rāvo, Jābilli Rao," even now popular in Andhra. Another lullaby sung even now by Andhra villagers at the time of rocking their infants to sleep is "Jojo Acyutānanda". Also the credit of originating the Bhajan system goes to Annamacharya. There is no Bhajan which Annamayya had not mastered. He compcs϶d many Bhajans that can be sung by one and all. His "Nārāyana te namo namo" has attained great popularity.

It is, however, unfortunate that we do not know the actual nature of music existing during the time of Annamayya, though along with the songs the names of the tunes are also mentioned in the copper plates. This is attributed to the lack of disciples who could preserve the pattern of music to posterity. This mission however was achieved by Tyagaraja and Dikshitar, the tradition of only whose music is extant now in South India. Some Rāgas though bear the same name as those in modern musical tradition differed in their internal structures. According to some, Mohana of the modern tradition was Revagupti during Annamayya's time.[53] Further we have ample evidence to show that the same song was sung in different tunes during Annamayya's time. Thus while "Oho Rākāsulāla" is given Śokavarāḷi and Gauḷa, "Vennelu dongili nāti", has Bowḷi and Pādi.[54] Whether the change is ascribed to Annamayya himself or his later followers is unascertainable. According to Sri Rallapalli Anantakrishna Sarma, probably Annamayya's followers owing to inability to sing in the tunes notated by Annamayya might have shifted to other tunes which they found suitable to sing.[55] The number of tunes adopted are limited coming to about 80 to 90, of which tunes like

Telugu Kāmbōji,[56] *Gumma Kāmbōji, Abali, Amritasindhu, Kondamalahari, Mukhari-pantuvarāḷi, Desāḷam, Nārāyaṇi, Kōkila pancama, Rāyagowla, Sindhukriya, Mangaḷa bowḷi, Pratāpanāṭa*[57] are mere names to-day. Recently attempts have been made to provide musical basis by scholars like Sri Rallapalli Anantakrishna Sarma, Sri Nedunuri Krishnamurthy, Sri Manchal Jagannatha Rao. It was Rallapalli Anantakrishna Sarma who first ascribed musical notations to Annamayya's padas with authority. Some are of the opinion that Annamayya's padas like those of Purandaradasa are not suitable for platform concerts. The reason according to them is that in Annamayya's Kirtanas Sāhitya has its sway over Saṁgita and not vice versa as in Tyagayya's compositions. Music is adopted only that much as can convey the meaning or idea of the Pada to the listener. This question should be answered by musical experts only.

14. Descendants of Annamacharya

We shall close this Chapter with a brief account of the descendants of Annamacharya.

Like Annamayya his descendants were also great in respect of their devotion, scholarship and munificence. The first son *Narasimha* by *Akkalamma,* is the author of *Varna Paddhati* (not available). He had three sons, viz., *Nārāyaṇa* by *Nāccāramma* and *Appalārya* and *Annayārya* by *Anantamma.* His identity with *Samkusāla Narasimha,* the author of *Kavikarna Rasāyanam* as supported by Sri Veturi Prabhakara Sastry and Srinivasācharya is a matter of conjecture.[58]

It is significant to note that Annamayya's other wife viz., *Timmakka* was also a poetess and the work *Subhadrā Kalyāṇam* is attributed to her. Annamayya's son by her viz., *Pedda Tirumalacharya* is known by his prolific literary service, devotion and exhorbitant donation to Tirumala temple. Apart from the songs-Adhyātma and Sringāra-he

has written many other works.[59] The researchers on Tallapaka poets are indebted to him a great deal for his getting the compositions of his father, those of himself and his son, Chinna Tirumala engraved on the copper plates and getting them preserved in the Saṁkīrtana Bhandāram by the side of Tirumala Sanctum.[60]

Among the five sons of Pedda Tirumala little is known about *Annayya, Pedda Tiruvengala* and *Koneṭi Tiruvengaḷa.* It is said that Pedda Tiruvengaḷa was a great devotee and that the Lord would dance to his singing tune. Koneti Tiruvengala who is said to have lived during the reign of Sadāśivarāya (1543-1568) was adept in Lambikā Yoga. The first son of Pedda Tirumala viz., *Chinna Tirumala* composed songs like his father and grandfather. He wrote *Aṣṭabhāṣā Danḍakamu* to exhibit his mastery over Sanskrit and other Prākrit languages which actually bore him the title "Aṣṭabhāṣā kavi cakravarti". His *Samkīrtana Lakshaṇamu* (telugu) is a treatise on music which, according to his own admission in the work, is based on the Sanskrit work of his grand father bearing the same name and the commentary of his father on that Sanskrit work. The fourth son viz., *Chinnanna* has done a great service to the world of telugu literature by writing the biography of his grand father. *Annamacharya Charitra,* as the biography is entitled, is a telugu work written in Dvipadī style. The other works attributed to him are *Paramayogivilāsamu* and *Aṣṭamahīṣī kalyāṇamu.* Rallapalli Anantakrishna Sarma questions the view of Sri Veturi Prabhakara Sastry and Sri Srinivasacharya that there is no evidence-literary or inscriptional—to support that Chinnanna was a Vāggēyakāra by presenting two songs "Srī Haripādatīrthame ceḍani mandu" and "Nā morālimpave Venkataramaṇa."[61]

Chinna Tirumala's son by *Peddamangamma,* viz., *Tiruvengalappa* is said to have been a great Sanskrit scholar. *Sudhānidhi,* a commentary on Kāvya Prakāśa of Mammata,

Gurubāla Prabodhika, a commentary on Amarasimha's Nāmalingānuśāsanam and *Andhrāmarukamu*, a telugu rendering of the Sanskrit work Amarukāvyam are attributed to him.

NOTES

1. The biographical details as stated in this Chapter are mainly based on "Sri Tallapaka Annamacharyula Jivana Charitramu" written by Sri Veturi Prabhakara Sastry (TT Devasthanams, Tirupati - 1966).
2. Unfortunately this text is extinct and the material contained in it is given in the text cited above.
3. Purushottam V (Ed.), *Annamacharyulavari Adhyatma Sringara Samkirtanalu*, TT Devasthanams, Tirupati, Vol. 1 - p. V.
4. "Swasti Śrī Jayābhyudaya Śālivāhana Śakavaruṣambulu 1346 aguneti Krodhisamvatsaramandu tāḷḷapāka Annamāchāryulu avatariñcina Padāruyendlaku Tiruvengaḷanāthundu Pratyakshamaitenu adimodalugānu Śālivāhana Śakavaruṣhambulu 1424 aguneti Dundubhi samvatsara phālguṇa bahuḷa 12 nirudhānaku (nirodhānaku? tirodhanaku ?) tiruvengaḷanāthuni mīdanu amkitamugānu Taḷḷapāka Annamāchāryulu Vinnapamu cesina Adhyātma Samkirtanalu" - Anantakrishna Sarma R. and Srinivasacharya, U. (Eds.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati, 1951, Vol. 7, p. 1.
5. Prabhakara Sastry V., *Op. Cit.*, pp. 2 & 6.
6. Purushottam V. (Ed.), *Op. Cit.*, p. V.
7. Samgameshan M., *Annamacharya Sahiti Kaumudi*, TT Devasthanams, Tirupati, 1981, Upodghatamu. p. 7.
8. Ramachandra Rao, S. K., *Tirupati Timmappa*, IBH Prakashana Bangalore, 1980, pp. 117 - 118.
9. Anantakrishna Sarma R. and Srinivasacharya, U (Eds.), *Op. Cit.*, Vol. 7, p. 1.
10. Prabhakara Sastry V. *Op. Cit.*, p. 3.

11. Ramasubba Sarma G. (Ed.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati, 1980, Vol. 1, Song 38.

12. Vijayaraghavacharya V. and Adinarayana Naidu G., (Eds.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati, 1936, Vol. 2, Song. 363.

13. Prabhakara Sastry V., *Op. Cit.*, p. 5.

14. Ibid., p. 15.

15. Ibid., p. 16.

16. Ashwathanarayana G. and Sundaram R.V.S. (Eds.), *Rallapalli Pithikalu*, Rallapalli Abhinandana Samiti, 1978, p. 34.

17. Similar story is attributed to Kumaravyasa, the author of Karnataka Bhārata and who was a Court - Poet of Devaraya II of Vijayanagar (1423-1446 AD).

18. Prabhakara Sastry V., *Op.Cit.*, p. 34.

19. Ibid., p. 37 : The song "Ballidalu nīkante".

20. Ibid., p. 37 : The song "Elikavu nīvata".

21. Ibid., pp. 34 & 38.

22. Ibid., p. 38.

23. Vijayaraghavacharya V. and Adinarayana Naidu G., *Op. Cit.*, Vol. 2, song 117.

24. Potana was a Court-poet of Devaraja II of Vijayanagar (1423-1446 AD). In the tenth Skandham of his Telugu Bhagavatam, he says "Tallidandrinaina dammulannala, sakhulanaina bandhujanulanaina rājyakāmksha jesi rājulu campuduru".

25. Prabhakara Sastry V. *Op. Cit.*, p 42 : The song "veratu veratunu". Also the magnitude of devastation brought about by muslims is poignantly depicted by Annamayya in the song "Tatigoni yīpātu" vide Prabhakara Sastry V., *Op. Cit.*, p. 44.

26. Rama Sarma M.H., *The History of the Vijayanagar Empire*, Vol. 1, Popular Prakashan, Bombay, 1978, pp. 66 & 70.

27. Ibid., p. 81. Some how we have not been able to find historical reference to Annamayya's description of matricide.

28. Ibid., p. 82. Sri Veturi Prabhakara Sastry gives the same stories, but the names given by him differ. According to him, the murdered father is Virūpākṣaraya, the eldest son committing particide is Rājasekhara Rāya and his younger brother committing fratricide is Virūpāksha Rāya II, vide Prabhakara Sastry V., *Op. Cit.*,

29. Ibid., p. 88.

30. Cuddapah District, Rajampet Taluk.

31. Prabhakara Sastry V , *Op. Cit.*, pp. 39 & 40.

32. Ibid., pp. 49 & 50.

33. Ibid., p. 49 : "Harimukunduni goniyādu nā jihva ninu goniyādanga neradu".

34. Ibid., pp. 49 & 50.

35. Ibid., p. 50.

36. Anantākrishna Sarma R. and Srinivasacharya U. (Eds.), *Adhyatma Samkirtanalu*, T.T. Devasthanams, Tirupati 1952, Vol. 8. Song 191.

36.1 Prabhakara Sastry V. *Op.Cit.*, p. 42 : The song "Ākati veḷala".

37. Anan'akrishna Sarma R. and Srinivasacharya U. *Op.Cii.*, Vol. 8, Song 266 ; See also song 267.

38. Prabhakara Sastry V. *Op. Cit.*, p. 43.

39. Ibid., p. 61 ; See also in the same page the song on Pedda Tirumalacharya "Karamu jīdipulusunu".

40. Anantakrishna Sarma R. and Srinivasacharya U. *Op.Cit.*, Vol. 8, Song 220.

41. Prabhakara Sastry V. *Op.Cit.* p. 86.

42. Prabhakara Sastry V. *Op. Cit.* p. 64.

43. Ibid., p. 57.

44. Ibid., p. 15.

45. Sri V.S. Tirumalai speaks of this work as well as the treatises as available in the manuscript form, vide, Tirumalai V.S., Awareness of Annamacharya, *Illustrated Weekly*, Vol. CIII-1, January 17-23, Bombay 1982.

46. For an exhaustive list of the expressions commonly used in Annamacharya's songs, see Ramalakshmi Arudra (Ed.) *Tāllapākavāri Palukubaḷḷu,* Andhra Pradesha Sahitya Academy, Hyderabad 1971.

47. Prabhakara Sastry V. *Op. Cit.* p. 96.

48. Ibid., p. 96.

49. Anantakrishna Sarma R. and Srinivasacharya U. *Op.Cit.* Vol. 7, Song 260.

50. Prabhakara Sastry V. *Op. Cit.* p. 97.

51. Purushottam V. *Op. Cit.* Vol. 1, p. xi.

52. Prabhakara Sastry V. *Op. Cit.* p. 73.

53. Ramachandra Rao, S.K. *Op. Cit.* p. 120. For the song of this tune vide Anantakrishna Sarma R. and Srinivasacharya U. *Op. Cit.*, Vol. 7, Song 164.

54. Ashwathanarayana G. and Sundaram R.V.S. *Op. Cit.* p. 27.

55. Ibid. pp. 27 - 28.

56. For the song of this tune, vide, Anantakrishna Sarma R. and Srinivasacharya U. *Op.Cit.* Vol. 7. Song 169.

57. Ibid. Vol. 7. Song 116.

58. Ashwathanarayana G. and Sundaram R.V.S. *Op.Cit.*, pp. 74 - 75.

59. They are Vairāgya Vachana gitālu, Sringāra dandakamu, Cakravāḷa manjari, Sringāra vritta śatakamu, Sudarsana ragaḍa, Venkateshwarodāharaṇamu, Nītisīsa śatakamu, Refarakāramulu, Bhagavadgīta telugu vachanamu, Dvipadī Harivamśamu (not available).

60. According to Veturi Prabhakara Sastry Samkirtana-bhandāram might have been established by Annamayya himself and Pedda Tirumala later might have developed it. In support of this view Sri Veturi quotes Annamayya's song "Dācukoni Pādālaku" vide Prabhakara Sastry V., *Op. Cit.* p. 85.

61. Ashwathanarayana G. ard Surdaram R.V.S. *Op. Cit.*, pp. 67 - 69.

3. CHAPTER

NATURE OF ANNAMACHARYA'S PHILOSOPHY

1. Emotional Character

A point worthy of consideration while dealing with Annamacharya's philosophical teaching is that it is emotional in character. The material which forms the basis of the study is in the form of devotional outpourings and it appears as if it lacks any logical consistency. The songs of Annamacharya comprise philosophical elements which seem to be logically contradictory and also intermingled with religious, theological or mythological elements. The reason is that Annamacharya was not after building any rational system or giving a rational basis to his conviction or mystic experience like Śamkara, Rāmānuja or Madhva. He falls in the line of great souls who were engrossed in the thought of the Supreme whose vision they panted for throughout their life and achieved it in the due course of their spiritual journey. Annamacharya's whole interest was only on that entity to which he gave himself up totally, spoke to it from the depth of his heart and not from the brain. He knewthat mere logic and exegetical citations devoid of feeling and volition would do little to the redemption of mankind. Seen from the mystic perspective, a philosophy to be dominated by emotion does not render it defective because if its aim is to transcend the level of speculation so as to culminate in the direct experience of reality, emotion in its refined form is a *sine qua non* to it. No higher spiritual experience is possible in the absence of finer emotions, all directed towards God. This does not mean that intellect has no role in the life of a mystic. The effort which effectuates the mystic experience is characterised by the co-ordination of all the three aspects of the human being, viz., rational, emotional and volitional and the dominance of any of these does not mean the absence of the

other two. So the role of reason in the highly emotional life of a mystic cannot be ignored altogether. A mystic in the level of Sādhana discriminates between higher and lower emotions in order to direct voluntarily all his emotions towards God and this discrimination involves the exercise of the intellect. Further, the devotional outpourings of a mystic have their own logic or internal coherence. As would be clear from the subsequent studies, even the emotion in its pure form will be able to give wonderful philosophical insights. Hence, it would be illegitimate to dub a devotee as an irrational and sentimental being. When once a Sādhaka transcends the entire life-style he hitherto led, the ordinary intelligence gives way to Supreme Wisdom. Then he will be in a position to solve any complicated problems facing a brilliant philosopher in a simple manner. This we can witness in the life of hosts of sages and saints from the Upanishadic period down to our own times.

2. Music as a means of Philosophical Communication.

The unique way adopted by Annamacharya to give expression to his emotion is music. For him music is an instrument of drawing himself towards the divine or of penetrating into higher realities. This is plausible because no logic, no amount of language, verbal jugglery-however valid and attractive it may be—can reveal the deeper sentiments of man - forlorn and ecstatic - as music or poetry does. A rāga can delve deep into things which common language is incapable of communicating and every rāga conveys its own mood or temperament of the devotee in relation to God. Apart from serving as the means of spiritual attainment, it brings the listener in close proximity with the emotive truth which it reveals in completeness owing to its nature of detaching the mind of man from practical interest and of immediacy or directly striking the chords of the human heart. The striking and universal appeal that music possesses reveals from a

pular sanskrit sayingthat even children, animals, serpents, d birds have the quality of immediately responding to elody.[1] Man devoid of aesthetic appreciation is ot regarded as different from a beast except in respect his lacking the external insignia of the beast, viz., horn and il.[2] Tyagaraja refers to those who are insensate to rhythm d melody as stones in one of his Pancaratna compositions.[3] he tremendous power of the music as stirring up or transforing the very order of the entire creation is beautifully depicd in Bhagavatam in that listening to divine melody flowing om the flute of Krishna, the inanimate would become ibued with life and the animate would stand dumbfound ke the inanimate.[4]

Another point deserving attention in this context is at music in India is spiritualised According to Indian hilosophy in general the aesthetic quality of an art is ot intrinsic to the art as such, but actually points to an tity which transcends it as well as immanent in it. The ings of beauty are explicable only in theistic terms, for othing of utmost beauty is conceivable in the absence f conception of divine being. So the music owes its ery aesthetic character to God.[5]. The charm f even secular music is due to divinity revealed in . According to Thomas Carlyle melody constitutes the ery essence of Reality which is all-pervasive. He says All inmost things are melodious, naturally utter themselves song . . . . . see deep enough, and you see musically, the eart of Nature being everywhere music, if you can only ach it."[6] If music can be an effective communicator f philosophical truths as well as a medium of spiritual ttainment, it is not because of its aesthetic frame work, ut because of its having its source in the divine. Further e Vedantic doctrine of Aparyavasānavritti which contends at every word has a transcendental significance applies music also in the sense that every sound ultimately oints to God.[7] It is only in the light of this doctrine that

the description of God as Bahuśabdamaya should be viewed. Also, the saying of Viṣṇupurāṇam that sound, the medium of poetry and music constitutes the form or part of God is significant in this context.[8]

Annamacharya adopts such an effective medium not only for his spiritual betterment but also for bringing man face to face with the hard truths of life. What logic struggles to do through a mediate process of inference has been easily made understood to mankind by him through a medium having universal aesthetic appeal and also having its source in the divine. Besides using an aesthetic embodiment, he also employs in his compositions the language that can be understood by one and all, and frequently resorts to analogical reasoning to render easy understanding of the problems of philosophy. In his compositions he draws out revelations covering all facets of human experience in the form of proverbs and maxims. Annamayya's proficiency in literary telugu did not prevent him from using colloquial langauge.[9]

NOTES

1. Śiśurvētti paśurvētti vētti gānarasam phaṇī.
2. Saṁgīta sāhitya kalāvihīnah saksāt paśuh pucca viṣāṇahīnah.
3. "Svaralayambulerungaka Śilātmulai" - Dudukugala
4. Bhāgavata 10-21, 35
5. See Chapter 10 of Gita
6. "On Heroes and Hero Worship" - Lecture III "The Hero as a Poet"
7. S. S. Raghavachar, "Aesthetics in Ramanuja's Philosophy" - Studies in Ramanuja, All India Seminar on Ramanuja 1979
8. Kāvyālāpaśca yē kēcid gītakānyakhilāni ca I
   Śabdamūrtidharasyaite viṣnoramśa mahātmanah II
   Ch. 1. Last part
9. Vide pp. 13 - 16

4. CHAPTER

THE VEDĀNTIC BACKGROUND OF ANNAMACHARYA'S TEACHING

A clear understanding of the philosophical elements present in the mystical outpourings of Annamacharya and also a clear judgement of the poet's philosophical affiliation necessitate us to give as a preliminary measure an account of the first two systems of Vedanta viz., Advaita and Viśiṣṭādvaita. Here we are not entering into deep polemics involved in these systems, but dwell upon only such features as are relevant to our main purpose.

1. Advaita

Advaita attributed to Śamkara is the system of Vedanta upholding the non-duality of Brahman. There is nothing besides Brahman as it is infinite (Ananta). Even attributes are denied to it as the ascription of them to it would suppose to create distinction in it which in fact would contradict its nature as being devoid of any distinction (Akhanda). It is this doctrine that Brahman is devoid of attributes that is implied in the negative passage of the Śruti as well as in the Śruti's declaration that Brahman is inaccessible to thought and speech.[1] However, the Śruti's affirmation that Brahman is existence, knowledge, infinite and bliss should be taken according to Advaita as signifying the essential nature of Brahman.

Since the reality is non-dual it follows according to Śamkara, that the universe characterised by diversity is an appearance. There cannot be as a matter of fact any cause-effect relationship between Brahman and the universe owing to their being possessed of opposite features. While Brahman is non-dual and immutable, the world is pluralistic and changeable. Causation implies change or transformation in the nature of the cause and since Brahman is

immutable (Akṣara, Nirvikāra), it cannot be said to be the cause of the world in the sense that milk transforms into curds. When the Śruti speaks of Brahman as the cause of the universe, it should be taken as the substratum (Adhistāna) of the universe just as rope constitutes the ground for the illusory snake. Brahman doesnot suffer any mutation while appearing as the world just as rope does not undergo any real change while appearing as the snake and thus the world of plurality according to Advaita constitutes the apparent transformation (Vivarta) of Brahman.

Śamkara, however, caters a sort of existence to this world. According to him this world is distinct from both existence as well as non-existence *(Sadasadvilaksana)*. It is different from existence in that it is sublated by the highest knowledge unlike Brahman. Again it is distinct from non-existence because it is given to common experience unlike sky-flower. That means according to Advaita the the world is inexplicable *(Anirvacanīya)* in terms of existence as well as non-existence. Advaitins say that if the snake were totally non-existent, it would not have appeared to us and there would have been the least possibility of our committing the error. So according to Advaita even the illusory world has a sort of existence, but its existence is only tentative. Even the dream is real so long as one sees it and its illusory nature comes to be realised when one comes to the waking state. To speak technically, from the waking state the certainty of which is extended to one and all and which also serves our practical purposes (Vyāvahārika Satta), the dream (Prātibhāsika Satta) the certainty of which is limited to only one individual, viz., its perceiver, turns out to be false. But from the highest stand-point which represents the state of realisation of one's identity with Brahman (Pāramārthika Satta), the world of convention lapses into the level of dream. Thus Śamkara's concept of illusion should be distinguished from hallucination in that it has a sort of existence and also in that it

points to the existence of a permanent entity, viz., Brahman which serves as the substratum of the illusory world. While criticising subjective idealists (Vijñānavādins) Śamkara emphasises the necessity of existence of something permanent serving as the basis of imagination without which there could not have been such imagination.[2]

From the above description of the nature of the world it follows that non-contradiction (Abādhitva) is the criterion of reality and it is on the basis of this criterion Śamkara judges the ontological status of the phenomenal world. At this juncture a doubt as to the non-contradictable nature of Brahman arises. Śamkara answers this question by citing the Sruti texts which identify Brahman and Atman. According to him the self is uncontradictable. Although man may not know his true nature, he is conscious of his existence and he does not say that he is non-existent. Even if he dares denying his own existence he must exist as the denier. Self-denial implies self-affirmation. Since the self which is the presupposition of all knowledge or which stands prior to all knowledge is not different from Brahman according to Śruti, non-contradictable nature of Brahman and hence the reality of it become established.[3]

As regards the axiological aspect of the School, bondage is characterised by the perception of difference. In its essence the Jiva is not illusory. It is identical with Brahman. Only certin aspects like mind, body, and their respective qualities which are wrongly attributed to the self are unreal as in the case of yellowness which is wrongly imposed on the conch by the person with jaundiced eye. Perception of difference is due to ignorance (Avidyā or Māya) which makes the self superimpose on itself the limiting adjuncts (Upādhis) of the phenomnal word. The power of ignorance is such that it operates in a dual way by obscuring (Āvarana) the real nature of Brahman which is nondual and attributeless, and projecting (Vikshepa), in its place an entity (viz., the

world of plurality) which has features totally opposite to those of Brahman through the process of superimposition (Adhyāsa). It is because of ignorance that the self mistakes unreality for reality[4] and vice versa thinks itself as different from Brahman as well as from other selves and wrongly attributes to the attributeless Brahman the features pertaining to the phenomenal world.

Hence the aim of man is the destruction of ignorance which creates in him a false sense of limitation and plunges him thereby into all sorts ef miseries. This is possible only through knowledge which alone can destroy ignorance just as sun alone can drive away the darkness. Karma cannot lead man to liberation since it gives rise to results which are impermanent.[5] The function of Karma is four-fold in that it can create a thing (Utpādya), make an individual attain a thing (Āpya), purify it (Samskārya) and bring about a change in its nature (Vikārya). But salvation neither represents the state of creation nor that of purification nor the state of change in general owing to its content being essentially unborn, immortal, pure, perfect and immutable. Nor can salvation be attainable in the sense of achieving a new thing which was absent before its achievement or in the sense of going to any other world owing to that the object of attainment in essence is verily the one who attains it and according to Advaita we cannot reach what is already reached or accomplished. Hence Karma cannot be the means of salvation and only knowledge of identity between Ātman and Brahman can liberate the soul in the sense that it reveals what is already existent by destroying the obscuring veil of ignorance. Moksha can be likened to a state of him who after having gone in search of his lost necklace finally comes to know of its existence in his own neck. According to Samkara such an exalted state can be reached through Jñāna by man even if he is possessed of mortal coil. This is the doctrine of Jīvanmukti.

Though Śamkara denies to Karma any direct role as a means of salvation, yet according to him the performance of it without any attachment to its fruit would produce a mental state conducive to self-realisation. In other words, it has a purifying effect on the mind and thus renders man fit for the attainment of knowledge. Karma according to him constitutes one aspect of the first step of the practical discipline viz., detachment (*Vairāgva*). The second aspect of detachment comprises four-fold aid (*Sādhana catuṣtaya*), viz., discrimination between real and transitory (*Nityānitya vastu viveka*), freedom from the desire for securing pleasure here or elsewhere (*Ihāmutraphalabhogavirāga*), being endowed with six-fold wealth (*Śamādi satka sampatti*), viz., calmness (*Śama*), temperance (*dama*), the spirit of renunciation (*uparati*), fortitude (*titikshā*), power of concentration (*samādhi*), and faith or wilj to believe (*Śraddhā*), and; intense desire for liberation (*Mumukshutva*).

The second part of the Sādhana is what is called Jñāna yoga (Acquisition of Knowledge). One becomes qualified for the attainment of knowledge when one has perfectly acquainted with the first-step of the practical discipline, viz., detachment (*Vairāgya*). The second step involves three stages, viz., listening to teaching imparted by a proper teacher (*Śravana*), cogitating over what the teacher teaches so as to get oneself convinced about it intellectually (*Manana*) and meditating upon the truth so established (*Nididhyāsana*). Success in this stage leads the aspirant to the highest state wherein he realises himself as verily the Supreme by immediate experience.

2. Visistadvaita's criticism of Advaita

Ramanuja however takes a strong exception to the views of Śamkara. He points out inconceivability in the theory that Brahman is attributeless. According to him all our knowledge points to a thing as having certain features.[7] Acceptance of the Nirguna theory is as good as denying

the very possibility of the knowledge of Brahman which is only to exclude it from the realm of reality. Ramanuja makes use of the same principle for establishing Saguna theory on the basis of which Śamkara refutes the Buddhistic theory of nihilism. According to Śamkara we cannot reject this worldly convention the validity of which is accomplised through all Pramāṇas except by seeking the support of some other Tattwa.[8] In other words, we cannot deny the worldly existence which is given to our common experience unless we accept some other principle as real which in fact provides basis for such a denial. According to Ramanuja, however, the denial of attributes to Brahman implies affirmation of some other attributes to it which actually form the ground for such a denial. Thus according to him Śruti's denial of attributes to Brahman does not mean that Brahman is a bare entity possessing no attributes of whatso-ever kind. Such a denial signifies the absence in Brahman of the qualities pertaining to Brahman's imperfection. Ramanuja corroborates the view that Brahman is Saguna by citing Śruti passages describing Brahman in terms of attributes.[9] Further Śruti's description of Brahman as inaccesible to thought and speech need not imply that Brahman is attributeless. It only means that perfect knowledge or full comprehension or description of Brahman which possesses infinite number of excellences is impossible. Incomprehension is not due to the absence of any attribute in Brahman but due to the fact that Brahman possesses infinite number of attributes.

Similarly Ramanuja counters the theory of Māya in the portion of Mahāsiddhānta of his Śrībhāṣya by positing seven-fold criticisms (Anupapatti). a) He question the locus of nesciance which according to Śamkara is responsible for the apprehension of diversity. Brahman owing to its being self-effulgent cannot be the locus of nescience. Nor can the individual self be the locus for the very individuality is the effect of nescience. b) Further any accep-

tance of the first alternative would rise the problem of the kind of relation nescience bears with Brahman. Is it totally identical with Brahman ? Or is there any substance-attribute relationship between Brahman and nescience ? Acceptance of the first is equal to making the absurd statement "Brahman is nescience." Position of the second is contradictory to Advaita stand that Brahman is attribute-less. c) Further Ramanuja questions the possibility of Māyā being different from existence and non-existence. For according to him anything is conceivable only in terms of either, existence or non-existence. There cannot be any middle alternative between these two.

In like manner Ramanuja criticises Śaṃkara's interpretation of Śruti texts which identify Brahman and Ātman and explains the relation of Brahman to the universe of matter and spirit in his own way by positing the relation of Aprithak Siddhi. Aprithak Siddhi according to him is a type of relation between two things which are different and ontologically inseparable from each other and in such a relation one of the relata invariably depends for its subsistence on the other. Normally when we speak of two things having such a type of relation, we use the language of identity as for instance "Sugar is sweet". Similarly when the Śruti speaks of Brahman and the universe of Cit and Acit in identical terms, it only signifies the inseparable relation between Brahman and the universe. Ramanuja describes the relation of Brahman to the universe by employing various terms like *Viśeṣya* and *Viśeṣaṇa* (Substance and attributes), *Prakārin* and *Prakāra, Amśin* and *Amśa* (Whole and Part), *Śaktimān* and *Śakti.*

The best way of explaining the relation between Brahman and the universe according to Ramanuja is to posit soul-body relation between them. Position of substance-attribute relation to Brahman and the universe gives rise to a doubt whether Brahman is sentient. Because if an entity is to be designated as the absolute it should not only support or include in it the

attribute, but also control and appropriate the latter for its supreme purpose. In the above cited instance though sugar can be accepted as the support of its attribute, viz., sweetness, it cannot however be said to have control over the latter owing to its being insentient in nature. Hence Ramanuja adopts perhaps the most appropriate way of describing the relation of Brahman and the universe by positing the soul-body relation between them. According to Ramanuja the term body does-not have any corporeal significance. It means what is supported (Ādheya), controlled (Niyāmya) and appropriated (Śeṣa) by the soul which constitutes the supporter (Ādhāra), controller (Niyantā) and owner (Śeṣi) of the body.[10]

In short the soul and body relationship between Brahman and the universe implies the following factors. a) Brahman and the universe are different as well as inseparable ontologically from each other. b) One of the relata, viz., universe invariably depends for its subsistence on Brahman without which it ceases to have existence. c) Brahman is the supporter, controller and owner of the universe by virtue of its being a conscious principle. d) It controls the universe by pervading in and through of the whole universe.

Thus according to Ramanuja the Reality is an organic whole consisting of three entities, viz., God, soul and matter, each distinct from the other and the latter two holding a subordinate relation with the first. The significance of the term "Viśiṣṭādvaita" does not lie in the fact that reality is a complex of three entities which are completely different from one another. It is not the vague unity of three alien entities but the unity of one entity, viz., Brahman immanent in the external universe as well as in the soul that is signified in the term *Advaita*. Thus the term *Viśiṣṭādvaita* means that the absolute in which the two viśeṣaṇas viz., soul and matter are included or subsist is only one. It is this kind of monism which is inclusive of diversity that Ramanuja aims at and not the bare one devoid of any distinction. It is in accordance with this view that

› interprets the Śruti text "Nehanānāsti kiñcana" which ;cording to him signifies the denial of plurality of existence hich may fall outside the all-controlling power of Brahman.

According to Viśiṣṭādvaita, bondage is real and is mainly ɹe to *Avidyā* and *Karma.* Avidyā is the ignorance of one-ılf as subservient to God and as different from matter. It akes the individual indulge in all sorts of Karma. In the state bondage, the attributive codsciousness (Dharmabhūtajñāna) the soul is subject to contraction and hence in this state the ıowledge and power of the soul are limited.

The state of liberation is characterised by the soul's cast-g of all its corporeal limitations, by its attributive con-iousness growing into fullest expanse, by its becoming ual to God in respect of omniscience ard bliss and by its taining the individual identity while being united with God. ımanuja does not accept Jīvanmukti and according to him so ɿg as one is ensnared in the moral coil, there is no possibi-y of the attainment of liberation in the strict sense of the ·m. He shows inconsistency in Advaitin's maintaining nultaneously the view of the falsity of the state of embodi-›nt as well as that of the possibility of attainment of eration during the embodied state.

The liberation of the individual mainly depends upon ›d's grace. But the grace should be supplemented by the man effort. There is no contradiction in positing the ɔessity of both factors, viz., grace and effort, for the ainment of salvation. God's grace is unconditional (Nirhe-:a) in the sense that God doesnot expect any return from › devotee in being gracious to him owing to His being all-fect. Further the necessity of self-effort is stressed only enable the aspirant to know the greatness of the highest te of salvation conferred on him by God. It does not an that the operation of God's grace is conditioned by ı's spiritual effort.

The *Sādhana* (or *Hita*) of the school includes three stages viz., *Karma-yoga* which involves the performance of Karma-Vedic as well as Āgamic-in accordance with one's *Varṇa* and *Āśrama* with the sole aim of pleasing God by way of offering the fruits of Karma to Him ; *Jñāna-yoga* which constitutes knowledge of oneself as different from matter on one hand and as holding subordinate position in relation to God on the other, and *Bhakti-yoga* which involves the fixing the mind on God and on His excellences with love and concentration.

Bhakti which is based upon Upanisadic technique of *Dhyāna* or *Upāsana* is restricted to those who are entitled for the study of the Vedas. The catholicity of Ramanuja in maintaining that all souls are qualified for the attainment of salvation drove him to explore a means which could be adopted by by all irrespective of the class, stage, sex and position in the order of creation and that Sādhana is *prapatti* or *Śaraṇāgati*. When the aspirant finds himself totally incapable of taking to the path of Bhakti, he resorts to Prapatti. Prapatti involves the giving up of all responsibilities to God with complete trust in His protective power. (Bharanyāsa and Mahāviśwāsa). The very incompetence for taking to the path of Bhakti renders him qualified for treading the second path. However, Prapatti should not be misconstrued as the path of inferiors. The importance of self-surrender in one's spiritual life is revealed from the fact that it is resorted to even by the adherents of the path of Bhakti at one stage or the other either when they find it difficult even to start the arduous path of Bhakti or are struggling to proceed further after having made considerable progress in their effort. Thus the importance of Prapatti is clear from that it is resorted to both as an aid (*Aṁga*) to bhakti as well as an independent Sādhana (*Svatantra*) by the aspirants.

3. Annamacharya's Philosopical Stand-point

As we have already pointed out in the preceding chapter, Annamacharya's teaching is characterised by devotion and it is not fair on our part to expect any cogent system of thought

in his compositions. His close affiliation to Srivaishnavism is revealed from both ritualistic as well as doctrinal aspects of his teaching. His frequest exaltation of the path of Srivaishnavism and its customs, Ramannuja and the Alvars, reveals his attachment to the school.

Looking from philosophical view-point, the main-stream of his philosophy constitutes theism. The poet believes in the existence of three realities viz., God soul and matter. He identifies the supreme with the Arcāmurthy of Lord Venkateshwara adorning the hill of Tirumala and that of other Vaishnava deities adorning other holy places and also with the incarnations of God. God is possed of auspicious qualities. The poet is more critical on the view that Brahman is formless rather than on the view that Brahman is attributeless, though his criticism on the latter view is not infrequent. Secondly the soul is finite, sentient and immortal and it is distinct from dead matter on one hand and from omnipotent omniscient and omnipresent God on the other. Annamayya often shows discrepancy in the view of Advaita that God is the soul and that world is an illusion on the popular or empirical as well as on the mythological grounds. The finite universe comprising soul and matter is related in such a way as to be sustained, controlled and owned by Brahman which is immanent in it, which aspects according to Viśistādvaita constitute the connotation of the term 'body'.

As regards the axiological aspects of Annamayya's Philosophy, the vision of Brahman which the individual may attain here or elsewhere constitues the ultimate goal of life. That the soul retains the individuality during of state of liberation is implied in his criticism of the view of Advaita that God is the soul. The poet also mounts attack frequently on the view of Advaita that salvation is unattainable, pointing out man's futility of working for salvation. As regards the Sādhana aspect of his teaching' Annamayya criticises Advaitin's attitude towards Karma as the means of salvation as well

as the view that knowledge is the means of libera
Annamayya's close attachment to Srivaishnavism is manif
clear from his giving importance to the doctrine of Pra
as the means of salvation. Though his reference to Bha
the sense of Visistadvaita is not infrequent, in almost e
song he is seen to refer to terms like Dāsa, Dāsya, Saranā
Prapanna, Kainkarya, etc. In many songs he goes to
culmination of Prapatti by expressing that it is a sin eve
work for salvation.

We shall now deal with all these aspect of Annamay
philosophical teaching in greater detail in the subseq
chapters.

NOTES

1. Brihadāraṇyaka 3 - 8 - 8; Katha 3 - 15; Taittarīya 2
2. Śamkara on Brahma Sūtra 3 - 2 - 22
3. Ibid., 2 - 3 - 7
4. Ibid., Adhyāsa Bhāṣya
5. Śamkara on Mundaka 1 - 2 - 12
6. Ibid.; See also Śamkara on Brahma Sūtra 1 - 1 - 4
7. Srī Bhāśya 1 - 1 - 1
8. Śamkara on Brahma Sūtra 2 - 2 - 31
9. Taittarīya 2 - 1
10. Srī Bhāṣya 2 - 1 - 11; 2 - 1 - 9

5. CHAPTER

ONTOLOGICAL VIEW OF ANNAMACHARYA

1. Nature of Brahman

For Annamacharya Brahman is no bare entity devoid of attributes. He seems to follow the line of Rāmānuja when he criticises the view that Brahman is attributeless. He says "Oh Lord, You are found to have attributes when You are thought to be existent, it is only when You are thought to be non-existent You cease to have any attributes."[1] According to Rāmānuja to divest Brahman of attributes and yet to affirm its existence is inconceivable and such a denial of attributes implies the denial of the very existence of Braman. According to him the knowledge implies the knowing of 'something' and not of 'nothing'. Thus according to him Brahman is richly abounding with auspicious qualities- "Samasta kalyāṇa guṇabharita."[2] The number of qualities it possesses is so much as it baffles the grasp of our intellect and the organ of speech. But it is mainly characterised as Satya, Jñāna, Ananta, Nirmala and Ānanda and these according to Viśiṣtādvaita constitute the characterisation of Brahman in its essential nature.[2] We shall now show how Annamayya describes the Svarūpa-Nirūpaka Dharmas of Brahman.

Brahman is Sat : The absolute, independent and unconditional nature of Brahman's existence is expressed in Annamayya's description of Brahman as Mahābhūta, Bhūman, Avyakta, Asādhya, Abhedya and Acala. That is Brahman is the Supreme Being, abundant, subtlest of the subtle, greatest, incomprehensible, impenetrable and immutable or abiding. It is devoid of any equal or superior-Samaghana virahita.[4] The poet in one of the songs sings thus "They say that all worlds exists in Thee, but it is inconceivable in what world Thou existest, Thou art the protector of all beings, but whom

can I think to be Thy protector ? Thou art the parental God for all beings including celestial beings, but whom can I think to be Thy parents ? Thou being the bestower of boons to all, can there be any bestower to Thee ? Thou art the Lord of all souls ; but there is none who can be Thy Lord. Thou art searched after by many great aspirants, but, Oh Embodiment of Purity, it is inconceivable whom Thou searchest after."[5] Purandaradāsa of Karnataka similarly speaks to God in a jovial mood in one of his Ugābhogās thus "I have a Lord like You, but You lack him, I have a father like You, but You have none, You alone are destitute, but I am not, I having a parental God like You."[6]

Brahman is Jñāna : This quality denotes Brahman's all-knowing or omniscient nature in immediacy and eternity. Annamacharya describes Brahman as the essence of knowledge in various ways as that glowing with effulgence (Tapanīya svarūpa) that whose brilliance is equal to simultaneous rise of crores of suns, Supreme-light (Paramajyoti), onlooker of all (Saravasākṣi), perfectly sentient (Pūrṇacaitanya), the very embodiment of consciousness (Cinmayamurty), and Kovida.[7] The poet expresses the immediacy of Brahman's knowledge of all things in following words "Oh Lord, when You have the whole universe as Your ears, when You possess the sight which is pervading everywhere in the universe and when You are manifesting through all sounds and speeches, can we camplain that You don't listen to our prayers, don't look into our act of devotion and don't respond to our calls ? The defect lies in us in not having offered prayers to You with devotion."[8]

Brahman is Ananta : Brahman is infinite in three senses, viz., with reference to space, time and the excellences it possesses.

Brahman is infinite in that it does not suffer from spatial bounds. Annamacharya says that since everything is exhausted in the supreme self, any existence of space outside

it where any other entity exists is inconceivable.[9] The poet deems even the thought of perfect Brahman as limited as a great crime. "Where is the inside and out of that which is all-pervasive ?", The poet questions.[10]

Though Annamayya speaks of all-pervasive nature of Brahman, he embarks on a rigorous criticism of the view that Brahman is formless on empirical grounds. In fact he is more adverse on the Advaita view that Brahman is formless rather than on the view that Brahman is attributeless. He bases his criticism on the authority of Puruṣa hymn which describes Brahman as having universal form. The poet recognises two kinds of incompatibilities in Advaitins. The first is their acceptance of the authority of Puruṣa Sūkta and yet clinging to the view that Brahman is formless. The second incompatibility is Advaitins' offering worship to God's form and yet 'treacherously', as the poet aceuses, maintaining that God has no form.[12] In one song Annamayya ridicules the Advaitins thus "God is offered adorations and yet is believed to have no eyes to see the act of adoration ; He is offered prayers and yet is thought to have no ears to hear them ;.He is offered anything as Naivedyam and yet is believed to have no mouth to eat it and ; He is offered incense and yet is said to have no nose to smell it."[13]

Thus Annamacharya, to maintain his distiction from Advaita, emphasises that Brahman possesses form. But this form is not as usually thought, but that which encompasses all things outside which nothing can be conceivable to exist. It is the form that baffles our knowledge, contemplation and description. It is dead impossible even to have a look at it in the sense that subject cannot see the Brahman as completely separate from it, because it forms the inseparable or integral part of Brahman.[14] The poet describes the inconceivability or inexplicability of Brahman's magnificence of form in these words "They say that it is very difficult to measure the depth of the ocean and the vastness of the sky. They say that it is

difficult to count the number of motes that constitute the entire earth. They say that wind cannot be held, made into a knot and worn it on our tress. They say the same thing about time. They say that the ends of the four quarters cannot be traced. This being the case (with the finite world itself), is it possible, Oh Lord, to describe Your greatness ? is it possible to contemplate on Your form ?"[15]

Annamayya's description of Brahman's all-pervasive or Virāt form is characterised by anthropomorphism in that Brahman is spoken as having physical body and various organs as it is done with reference to human being. But it must also be borne in our mind that the description is not totally anthropomorphic as unlike human beings Brahman's body and organs are said to be all-pervasive.

Brahman's magnificence of form is described in two ways. The first way lies in maintaining that it has unimaginably a vast body, with its infinite organs like faces, eyes, hands and feet extending everywhere. It is so majestic and gigantic that each hair-pore of His body is studded with millions of universal eggs, with their creators viz., Brahmas and their destroyers, viv., Rudras. Gods like Indra, sun, moon, wind, stars and mountains like Meru are said to fill this gigantic body in countless numbers. The universal eggs which fill the body of Brahman comprise those that are already manifest and those that are yet to manifest. Brahman hides within itself the possible Brahmāndas also.[16] Sometimes Annamacharya mentions the organs of Brahman in which the specific constituent of the cosmos is located or the organs which constitute a particular cosmic constituent. For instance, he says that sun, moon, Brāhmins, Vyśyas, Śūdras and the brilliance of Rudras are located respectively in God's eyes, face, thigh, feet and hairs, that God's feet constitute the region of earth and sky and His breath the great Marut.[17]

The second way of description of Brahman's magnificence

is more or less reverse and pantheistic. While in the first Brahman's organs are spoken in terms of cosmic forces, here the cosmic forces themselves are described in terms of Brahman's organs. While glorifying Lord Narasimha, the poet speaks of stars as the waist cords, sun and moon as the eyes, quarters hands, sunshine the weapons, Vedas its long hairs, mountains its feet, the earth its thighs, the cycle of time its mouth, the planets its teeth, the sky its waist, the earth its hip, the oceans its nectar of grace, the hill of Venkatādri the cave in which it resides and the thunder its roars.[18]

So far we have described Brahman's infinite nature wlth respect to space. Now we come to other two aspects of infinitude. Brahman is also infinite temporally. According to Annamayya Brahman is Kālātīta and Ādyantarahita. It is the beginning of the beginning (Ādiki ādi),[19] which means that time subsists in Brahman and that Brahman does not live in time. Annamayya gives a mythological description of Brahman's infinitude with reference to excellence it posse-sses. He questions the possibility of describing the omniscience of Him who is adored by Śuka, the greatness of Him who is Puruśottama, the calmness and majesty of Him who is the father of Brahma, and the prowess of Him who wields the discuss.[20]

Brahman is Nirmala : Annamacharya describes this quality in various terms as Śuddha, Amala, Nirmala murthy.[21] Brahman is taintless in the sense that it does not possess the mutability of matter and infirmities of the self. Owing to its being immutable in nature (Acala) the poet in one song says that God plunges the selves into delusion, though He Himself is not swayed by it.[22]

Brahman is Ānanda : Brahman is not only free from all imperfections but also is of the nature of positive bliss. Annamayya describes this in various ways as that Brahman is the abode of bliss (Anandanilaya). Since Brahman is free

from all limitations and is of the nature of unalloyed bliss, it constitutes the very embodiment of salvation and also the final goal for all Jīvas (Nirvāṇamurty).[23]

2. Nature of the finite world

i) *Criticism of the view that world is illusion :* According to Annamacharya world is a reality. He often mounts attack on the Advaita theory of the world. He tells that Advaitins studying the Vedas, deny the world as illusion, and that they derogate the world in which they are born as illusion.[24] According to him enlightened men like Vyāsa themselves have not said that the world is an illusion. In fact they have praised a great deal about the greatness of the world in their Purāṇas. It is only these debased men who reject the world and consequently their existence in it too, says the poet.[25] In a song, rebuking Advaitins as cruel-minded nihilists he says "Oh men, you showed your gigantic Trivikrama from (by way of resorting to long and dubious arguments) by declaring that all knowledge in the world is false and thus extinguished the great fire of Vedas.[26]

ii) *World is real :* Annamacharya maintains the reality of the world on two gourds. a) On the ritualistic ground that world is the abode of actions. He says that the proof for the fact that the world is real is that many sacrifices have been performed on the earth by the great men of past.[27] That means if the world were unreal, great men of yore would not and could not have performed meritorious deeds on it. b) The second ground on which Annamacharya establishes the reality of the world seems to be more philosophical than the first. Annamacharya seems to give an empirical evidence for the reality of the world when he says "If one knows and sees properly, then the world is real. But if one does not know it and forgets it, then the world would be unreal."[28] In other words, the world is existent for him who has eyes to see it. If one has no eyes, if one does not see it or if one is foolish in not utilising the power of one's senses, certainly the world has no existence for him.

iii) *Nature of the world*: Annamacharya describes the nature of Prakriti in a song in the following manner :

A nantamaina prakriti akhila vikāramulai
Panivaḍi nī māyayai prapancamai
onari jaḍamai yunḍa nokaco divyamaiyunḍu
Ninupai ihaparālu niyaiśwaryamulu.[29]

That means matter (Prakriti or acit) is eternal and unconscious in nature. Through the divine power of Māyā it assumes two forms, viz., Śuddha Sattwa or Nitya Vibhūti and Līlāvibhūti. The first is pure matfer in the form of Sattwa not blend with anti-spiritual elements, viz., Rajas and Tamas. It is an eternal manifestation of God where God abides in His divine and auspicious form and the attaiment of which forms the ultimate goal for man. The second form of Prakriti is a blend of all the three Gunas, viz., Sattwa, Rajas and Tamas and hence it is subject to change. It is a teleological order periodically created, sustained and withdrawn by God. This sportive manifestation is created by God with a compassionate concern that the selves should effort for redeeming themselves of their bondage.

With regard to time (Kāla), we don't see in the songs the description of it as a substance. We can, however, find references to time as such. In one place Annamacharya says "Kālamu daivamu(?) sriṣti".[30] We should, however, remember that the time is not a creation in the ordinary sense of term. Since creation itself is a process occuring in time, it would be absurd to say that time is created in time which view in case we accept would end in an infinite regress. God creates time in the sense that time begins with the original act of God's creation. The relation of God and time is thus *logical* and not itself temporal. Just as God Himself is an eternal being, time is also said to be beginningless. This interpretation of the concept of time is in accordance with Vedantic view of time and creation as beginningless.

3. Nature of the finite Self

With regard to the finite self Annamayya has taken the doctrine of immortality of soul from the Sāmkhyayoga of Bhagavadgīta when he distinguishes the individual soul from the physical body. The concept of the finite self is also implicit in Annamayya's description of the nature of knowledge.

i) Distinction of the soul from matter:

According to the poet the soul is not an evolute of matter as held by the materialists and he distinguishes it from matter on psycho-physical grounds.

a) Whatever is grasped through the ordinary faculties of knowledge like sense organs and mind is said to be gross or made up of parts. Since the soul being very subtle is not accessible to these modes of knowledge, it is not physical. It is spiritual in nature. (Atisūkṣmamu).[31] b) The body is an evolute of matter and is subject to various changes like origin, growth, decay and death and passes through various stages like boyhood, adolescence and old age.[32] But the soul being immutable and immoratal, is free from all these changes-"Vikārālu bāsinavādu yiyātma". While the bodies come and go, the soul that animates them remains the same. Death is supposed to be the transition of the soul from one body to another and this transition is compared to the casting of old garments by man to take up the new one. c) Since the soul is subtle and spiritual, it cannot be disintegrated by external physical agents like weapons, fire, water and air. Annamacharya sings "Weapons cannot destroy him, water cannot immerse him and wind cannot drive him away. Being immutable and beginningless he is not moved by anything".[33] Incidentally we must note that even the death of matter does not mean the total extinction of its substance. Origin of the body lies in the combination of five physical elements in a specific proporation and death lies in its disintegration into respective five elements. It is this doctrine of quintuplication

(Pañcīkarana) that is implied when Annamacharya expresses fearlessness of birth and death. "Except that it is the nature of the five physical elements, can I have any other kind of birth?"[34] d) Intrinscially the soul being pure is characterised by its non-involvement in the actives of matter. It is instigated to perform actions either good or bad by the influence of the three Gunas of Prakriti, viz., Sattwa, Rajas and Tamas and thus incurs either merit or sin. But in its pristine nature the soul is free from merit or sin. Annamayya questions "Can I have any other sin or merit except due to the action of the three Gunas?"[35] Analysing the nature of the three-fold instruments of man, viz., mind, body and speech the poet says that it is natural that mind should be possessed of such evil propensities as lust and anger, that body should engage itself in all sorts of external activities and that mouth should engage in vain gossip. But if one comes to know that one as a pure soul is not involved in the physical activities one does not incur any sin, even if these instruments are engaged in their respective activities. The poet illustrates this with the analogies of fruit which after parting with the stalk cannot join the stalk again and of hand which inspite of holding the long handle of the ladle is not affected by the heat of the latter.[36]

ii) *Criticism of the view that soul is Brahman* : The soul's distinction from matter does not mean that it is a supreme entity. Annamacharya is clear in telling that soul is under the control of the supreme, when he describes it as being different from the physical body.[37] According to him body and soul are under the control of the Supreme.[38] What is supposed to control the body is finite and this finite derives its controlling power from the infinite indwelling it.

Annamacharya severely criticises the view that the soul is verily Brahman. Tracing the view to sheer arrogance he says "Oh Lord, these men are not independent like You. Yet they do not surrender to You. Ordinary men should not be so arrogant." The poet cites the mythological instance of gods like Brahma seeking the help of the Supreme at the

time of distress and says "Such great souls have not thought of themselves as gods. It is only these men of earth who claim that they are veritable gods."[39] The poet feels that these people seem to have procured arrogance from demons (who haughtily claimed superiority over gods owing to their having taken birth in the first wife of Kaśyapa).[40] He anxiously exclaims "Alas ! Devotion got lost into winds at the hands of those who thought themselves to be Brahman. Oh men, you are showing the same attitude which Hiraṇya-kaśipu in the past showed to his son." "Alas ! Piety got lost into the dell at the hands of those wicked men who thought that everything is one."[41] The poet regards it as a crime to think of God as verily the Jivātma.[42]

Annamacharya exposes the incompatibility between what Advaitins hold to be ultimately true and what they do on one hand and what they are on the other. If the soul were god himself, there is no meaning in one's striving for salvation, for the end to attain which one is making effort constitutes the very entity which is efforting for the escape from the bondage. The poet ridicules "They offer worship to gods but think themselves to be gods."[43] "One is said to be verily god and yet one is said to offer sacrifices to others ; one is said to be independent and yet one resorts to the ways of Japa to secure the blessings of God."[45] "If one is God why should one take to the ways of japa and tapas"[45] "If all souls are one, then it follows that there is no distinction between teacher and taught, there will be no teacher to inculcate nor disciple to listen to the teaching of Guru and thus all our endeavour towards attaining the final goal will go futile."[46]

The proof for the fact that one is God is that one should be endowed with all-knowing and all-doing powers. With regard to knowledge man cannot be god for, Annamayya, ridicules, man knows not when he takes birth and when he dies. His ignorance with regard to his own birth and death

testifies to the fact that he is not omniscient like God.[47] Nor can man be God in respect of potency. His inability to create sustain and control the universe testifies to that he is not omnipotent. Annamayya says "Some say that the individual soul is God, but can they do what all God does ?"[48] God as the inner controller of the Jiva creates the world of waking as well as dream just as a magician does in magic which act cannot be displayed by the ordinary Jiva.[49] If man were god himself he would not have been put to sufferings, diseases, frequent transmigration and to the plight of earning his livelihood. What more ? He would have become the ruler of the three worlds.[50]

iii) The Grounds on which Difference between Individual soul and Brahman is established:

Thus Annamacharya bases the view that the individual soul and Brahman are different purely on empirical grounds. He does not appeal to Sruti or Yukri as Rāmānuja does for establishing this view. The only Śruti text he appeals to prove his doctrine is the famous verse of Mundakopanishad when he says ' I fear to proclaim that the Jivas are Yourself because there is a saying by wise 'Dvāsuparnā''.[51] Annamayya tries to establish the view on theological grounds also. According to him the proof for the fact that the individual soul and God are different lies in the act of worship offered to Hari by such great souls as Brahma.[52] The poet makes devotion the criterion to decide whether the individual soul and God are identical or different. ' Difference between God and soul exists for one who is devoted to God whereas for one who is devoid of devotion one verily is God."[53] That means he is haughty enough to think himself to be god. The basic point to be noted here is that the feeling of devotion involves the heirarchical feeling that the object of devotion is the Supreme whereas the subject is finite being under the control of the Supreme.

iv) *Atomic nature of the Individual Soul :* Annamacharya often refers to the soul as atomic.[54] This does not mean that

soul is a material particle occupying smallest space. As has already been described the soul is very subtle, transcending the limitations of space and time. The description of the soul as atomic only signifies the finiteness of its power as compared against infinitude of Brahman. But Annamacharya speaks of it as all-pervasive too—"Sarvagatudu.[5] There is no contradiction in Annamayya's positing these two atributes, viz., atomicity and all-pervasiveness because the soul though atomic in nature may yet be all-pervasive by virtue of its possessing the attributive consciousness (Dharma-bhūta jñāna). According to Viśistādvaita this attributive consciousness is capable of expansion and contraction depending upon the past Karma of the Jiva. Being the instrument of knowledge it assumes the form of the object and presents it along with itself before the self. The self knows not only the object presented by the attributive consciousness but also the attributive consciousness as such. The latter illumines the object not for itself but for the self and the self need not know the object along with the attributive consciousness with the help of another consciousness owing to the fact that consciousness is its very essence (Svarūpabūtajñāna). In the highest state of salvation the attributive consciousness of the self grows into fullest expanse and thus the self becomes capable of knowing everything. In the state of bondage, the attributive consciousness is subject to contraction and thus the scope of the vision of the self becomes restricted. Annamacharya is describing the nature of the soul from this highest standpoint when he says "The soul is atomic but the knowledge is all-pervasive."[56]

v) *Plurality of selves :* According to Annamacharya the selves are many on two grounds. The first ground being epistemological is implicit in Annamayya's description of the soul as not being accessible to thought and speech. That means when Annamacharya speaks of the soul as incomprehensible to thought and speech, it does not mean that the individual soul is totally inaccessible to knowledge. It only means that soul cannot be known in the ordinary sense of the

term. It being self-evident does not depend upon any external or mediate means for its knowledge. It is an apriori principle cognising itself in immediacy through its essential consciousness (Svarūpa-bhūtajñāna) and it does not know itself as an object, but knows only as the subject. It is this characteristic that the self knows itself immediately as the knower, that is responsible for its self-hood or individuality, thus making it distinct from other things.[57]

Annamacharya also maintains the view that selves are many explicitly on the empirical ground. Like Īśwarakrishna of Sāmkhyakārikā, he questions the compatibility of the view that all selves are identical, with the factual experience characterised by the plurality. If the view that all selves are one is accepted then that would mean that they are identical in respect of their dispositions, action, and enjoyment. The poet elaborates this in this manner. "If one is a sinner and demon or meritorious and godly, if one is impure or pure, should not all others become the same ? Should not one's carnal pleasure and agony as well be shared by others ? If one is liberated or bound should not all others likewise be either liberated or bound ? Oh Ēkātmavādins, what is your answer to this ? How can you be forgetful of the (common) experience ? Should you not follow the foot-steps of the celebrated seers and become the servants of Lord Venkatesha ?"[58]

vi) *Distinction of the self from ego :* Thus each self is a personality maintaining its distinction from other self by virtue of its possessing self-consciousness and the characteristic of non-sharing the experience of the other self. It is what the western philosophers designate as metaphysical ego and it should not be mistaken for empirical ego. The limited ego is the consequence of the wrong identification of the self with non-self comprising the evolutes of matter like ego, mind, sense organs, motor organs and five physical elements, which go to constitute the entire psychophysical system of the self. The real 'I' which constitutes the attribute of Brahman is for-

gotten due to ignorance and is thought to be empirical 'me'. While the metaphysical 'I' represents higher knowledge, the empirical 'i' reprents the state of ignorance. This distinction between self and ego is implicit in Annamacharya's differentiation of the self from matter. In a song he says that desires, inordinate love, arrogance, wickedness, and the results of past actions in the form of dual-experience like hot and cold, pleasure and pain have nothing to do with the self and that these are concerned only with the body which embodies the soul. That means these represent the state of the soul's wrong relation with the physical body. In the same song he says "So long as one's arrogance is not warded off, the result of the past actions is not destroyed. The ties of samsāra, the pride and arrogance will not go until God blesses the individual with self-knowledge."[59] Thus it is clear that limited ego which is the seat of pride and arrogance and which creates in man a false-sense of doership as well as enjoyership is completely distinct from metaphysical 'I' which in reality being spiritual and pure in nature is free from all these propensities.

vii) *Classification of souls :* The final question concerning us regarding the nature of the soul is the classification. Though we cannot find any reference to clear-cut classification of the souls into three classes, viz., Nitya, Mukta and Baddha in Annamacharya's songs as is distinguished in the school of Śrīvaishnavism, yet we can trace out the reference to the souls coming under one or the other of these three classes in the poet's compositions. Annamacharya refers in many songs to gods like Viśwaksena, Ādiśeṣa, Garuda who in the tradition of Śrīvaishnavism are regarded as 'eternally liberated souls (Nitya).[60] They are so called because they have not suffered the pangs of separation from God and they enjoy blissful union with God through all eternity. We need not make any special mention about the existence of other two classes. Annamayya's own example who in many songs refers to himself as having attained fulfilment through the Grace of God, offers proof for the existence of

the second class of souls. Further his description of the plight of the individual self in the world testifies to the existence of the third class. Of course, he does not recognise the souls which are eternally in bondage. The view that there are souls which suffer eternal damnation cannot be compatible with the view that God is unconditionally gracious to His devotees. Annamayya often extols God as the redeemer of sinners and in fact, elsewhere in his songs he is daringly confident that the self after passing through the cycle of birth and death repeatedly, should become liberated one day or the other.[61]

NOTES

1. Vijayaraghavacharya V. & Adinarayana Naidu G. (Eds), *Adhyatma Samkirtanalu*, TT Devasthanams, 1936, Vol. 2, Kīrtana 391.
2. Anantakrishna Sarma R. (Ed.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati, 1952, Vol. 9, Kirtana 213 ; Anantakrishna Sarma, R & Srinivasacharya U. (Eds.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati, 1952, Vol. 7, Kirtana 55.
3. Srībhāṣya 3-3-13.
4. Vijayaraghavacharya V. & Adinarayana Naidu, G. *Op. Cit.*, Vol. 2, Kirtanas 76 & 302 ; Purushottam V. (Ed.), *Annamacharyulavari Adhyatma Sringara Samkirtanalu*, TT Devasthanams, Tirupati, 1980, Vol. 1, p. 117 ; Anantakrishna Sarma R and Srinivasacharyulu (Eds.), *Op. Cit.*, Vol. 7, Kirtanas 55 & 148 ; Anantakrishna Sarma R. (Ed.), *Op. Cit.*, Vol. 9, Kirtana 274.
5. Anantakrishna Sarma R. & Srinivasacharya U. (Eds.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati, 1952, Vol. 8, Kirtana 81.
6. Subodha Rama Rao M. (Ed.), *Sri Karnataka Haridasa Kirtana*, Subodha Prakasanalaya, Bangalore, 1964, p. 369, Ugābhoga 27.

7. Anantakrishna Sarma R & Srinivasacharya U., *Op. Cit.*, Vol. 7, Kirtanas 96 & 167 ; Vijayaraghavacharya V. & Adinarayana Naidu G. *Op. Cit.*, Vol. 2, Kirtana 137.
8. Vijayaraghavacharya V. & Adinarayana Naidu G., *Op. Cit.*, Vol. 2, Kirtana 287.
9. Anantakrishna Sarma R. & Srinivasacharya U. *Op. Cit.*, Vol. 8, Kirtana 87 : "Inniyu mugisenu itu nīlonane panni parula jeppaga jotedi".
10. Ramasubba Sarma G. (Ed.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati, 1980, Vol. 1, Kirtanas 271 & 355.
11. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 7, Kirtana 18 and Vol. 8, Kirtana 33.
12. Ibid., Vol. 8, Kirtana 40.
13. Ibid., Vol. 7, Kirtana 18.
14. Ibid., Vol. 8, Kirtana 87 ; Vol. 7, Kirtana 96, 137 & 198 ; Vijayaraghavacharya V. & Adinarayana Naidu, G., *Op. Cit.*, Vol. 2, Kirtana 137.
15. Ibid., Vol. 7, kirtana 28.
16. Idid., Vol. 7, Kirtanas 96 & 265 ; Vol. 8, Kirtanas 87 & 116.
17. Anantakrishna Sarma R., *Op. Cit.*, Vol. 9, Kirtana 241 ; Vijayaraghavacharya V. & Adinarayana Naidu G., *Op. Cit.*, Vol. 2, Kirtana 76.
18. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 7, Kirtana 9.
19. Anantakrishna Sarma, R. *Op. Cit.*, Vol. 9, Kirtana 274.
20. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 7, Kirtana 45.
21. Ibid., Vol. 8, Kirtana 81.
22. Purusottam V., *Op. Cit.*, Vol. 1, p. 117 : "Māyala muntuvu māyaku joravani Mati dalapōyuta sujñanambu".
23. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 7, Kirtanas 148 & 264 ; Vijayaraghavacharya V and Adinarayana Naidu G., *Op. Cit.*, Vol. 2. Song 76.
24. Ibid., Vol. 8, Kirtana 33.
25. Ibid., Kirtana 40 : "Tāmundundi ledanukoneru".

26. Ibid., Kirtana 68.
27. Ibid.. Kirtana 287.
28. Vijayaraghavacharya V & Adinarayana Naidu G., *Op.Cit.*, Vol. 2, Kirtana 391.
29. Ananta Krishna Sarma R., *Op.Cit.*, Vol. 9, Kirtana 235.
30. Ibid., Vol. 8, Kirtana 211 ; See p. 48.
31. Ibid., Vol. 8, Kirtana 211 & Vol. 7, Kirtana 185.
32. Ibid., Vol. 8, Kirtanas 211 & 209.
33. Ibid., Vol. 7, Kirtana 185 ; See also Gita Ch. 2, verses 22-25 and 30.
34. Ibid., Vol. 8, Kirtana 209.
35, Ibid.
36. Ibid., Vol. 7, Kirtana 54.
37. Ibid., Kirtana 185.
38. Purushottam V., *Op. Cit.*, Vol. 1, p. 117 : "Kāyamu jīvudu nī yadhīnamai kalugaga",
39. Anantakrishna Sarma R. & Srinivasacharya U. *Op. Cit.*, Vol. 8, Kirtana 40.
40. Ibid., Kirtana 53.
41. Ibid., Kirtana 68.
42. Ramasubba Sarma G., *Op. Cit.*, Vol. 1, Kirtana 271.
43. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 8, Kirtana 33.
44. Ibid., Vol. 7, Kirtana 18.
45. Ibid., Kirtana 181.
46. Ibid., Vol. 8, Kirtana 65.
47. Ibid., Kirtana 40.
48. Vol. 6, Kirtana 67 : "Jīvude devudani ceppuduru gondaru Daivamu cetalellā damakunnavā".
49. Vijayaraghavacharya V. & Adinarayana Naidu G. *Op.Cit.*, Vol. 2, Kirtana 270.
50. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 8, Kirtana 65 ; Vol. 7, Kirtana 181.
51. Vol. 6, Kirtana 121 : "Nindina yī jīvula nīvēyana veratunu Dandana buddhulu dvāsuparṇa vunnadi gāna" ; Purandaradasa also appeals to the same verse to support the view that the individual self and Brahman are different in his song "Eradu ondāgadu".

52. Anantakrishna Sirma R. & Srinivasacharya U., *Op. Cit.*, Vol. 8, Kirtana 287.
53. Vijayaraghavacharya V. & Adinarayana Naidu G., *Op.Cit.*, Vol. 2, Kirtana 391.
54. Anantakrishna Sarma R., *Op.Cit.*, Vol. 9, Kirtana 235 ; Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 7, Kirtana 80.
55. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cti.*, Vol. 7, Kirtana 185.
56. Anantakrishna Sarma R. *Op. Cit.*, Vol. 9, Kirtana 235 ; "Jīvudu aṇumātraminte Jñānamu vibhuvu".
57. See Ramanuja's commentary on Gita Ch. 2, V. 18 & 25.
58. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 7, Kirtana 19 ; See Samkhyakārikā, 18.
59. Ibid., Vol. 8, Kirtana 223.
60. Ibid., Kirtanas 267 & 286.
61. Ibid., Vol. 7, Kirtana 112.

NATURE OF BRAHMAN IN RELATION TO FINITE REALITY

1. Brahman as the Ultimate Cause of the Universe

Annamacharya is not so much doubtful with regard to the existence of a cause of the universe as he is with regard to the nature of that cause. His keen insight into the problems of philosophy is manifest when the natural occurrences like emerging and vanishing of bubble in water, the whirling and disappearance in the orbit, of the wind, and sprouting and withering of plants on the earth drive him to doubt whether the cause of these instances is insentient Prakriti or sentient Brahman. He acknowledges the mysteriousness of this problem, confesses his inability to solve it and attributes the ability to unveil the mystery only to God. A paradox is that he wants to get the problem of metaphysical Brahman resolved from God Himself and requests that God alone should enlighten him on this problem.[1]

However, Annamayya's questioning in another place the possibility of a pot coming into existence without the existence of a potter[2] implies that universe as a whole needs a cause for its coming into existence, the argument called cosmological proof for the existence of God in Western philosophy - and also that such a cause must necessarily be sentient. An orderly occurrence can neither be explained by blind laws of nature nor matter. Nor can it be accidental. Moreover we have to face the difficulty of explaining the existence of consciousness in the universe, if we trace the source of the universe to dead matter. That matter is the source of what is spiritual is an already refuted theory in Indian philosophy. In a restricted sense matter can be the cause of the universe (*as Upādāna kāraṇa* or *Material Cause*) but even then it needs a sentient being which can handle it efficiently to make cut of it the required effect. (*Nimitta*

Kāraṇa or efficient cause). It cannot of its own a
come the universe just as clay cannot by itself form
without the help of a potter. Nor can an ordinary s
cause of the universe owing to its being finite in ı
knowledge and potency.[3] So the whole universe k
the magnificence, design and order necessitates th
tion of a cause which is self-sufficient, omnipotent, ‹
and omnipresent. Annamayya's deep insight into 1
science reveals itself when he gives illustrations fr‹
to prove the existence of God. Tracing to divine s
are normally attributed to natural instincts he sa
so-called instinctive acts like goat's grazing, its givi
off-springs, its act of searching water ; the creeper's
its flowering in the proper season, its spreading
various branches ; birds' skill in building the nests
help of their beaks, their recognition of different 1
these indicate that a supremely brilliant brain must
behind them. Nobody is said to have taught the p
animals to behave in the above way except God.
charya says "Oh Lord Venkatesha, all these are Thy
tive sports. When Thy back is given to our percep
try to hide Thyself from our vision ?"[4]

The poet speaks of everything - material and
static and dynamic, celestial and mortal - as having
in Brahman which constitutes the origin as well as
the whole universe.[5] He speaks of God metaphoric
great swan hatching out the eggs of Brahmāndas.[6]
tion is traced to Brahman's will and sometimes the
God out of which the things of the universe emerge
fied. Thus it is said that by the mere side-glanc
emanate simultaneously suns, moons and fires in cr
from his navel come out Brahmāndas and that from t
of His body emerge Rudras.[7]

Though Annamacharya does not give an orderly
the evolution of the cosmos as is described in Sā
Viśiṣṭādvaita, yet in many of his songs he refers to

the evolutes of Prakriti like physical elements. But unlike Sāmkhya he traces the final source of all the twentyfive principles inclusive of Prakriti, the evolutes of Prakriti and Puruṣa to Brahman.[8] Sāmkhya does not recognise any theistic principle and it traces the origin of the whole creation to physical matter (Prakriti). Though the poet does not give in his songs any details with regard to creation, it is implicit that creation lies in the manifestation or transformation of what was subtly present in the womb of Brahman (*Pariṇāma)*. Dissolution is characterised by the withdrawal by Brahman of the entire universe of Cit and Acit into Itself. Further the transformation is not brought about with the help of an entity extraneous to God's being as held by Naiyāyikas. What is held by Naiyāyikas as independent of God and as the material cause of the universe has no separate existence apart from Brahman. As we shall see subsequently there is nothing in the universe which does not constitute the part and parcel of Brahman. Hence it follows that Brahman's Kāraṇatva is not merely restricted to its being *Nimitta Karaṇa* (efficient cause) but also extends to its forming the Upādāna Kāraṇa (material cause) of the universe.

2. Brahman as the Supporter of the Universe :

Brahman is said to be the conscious supporter of all things, all quarters and the whole universal egg is supported by it.[9] Speaking of everything-physical and conscious, static and dynamic, celestial and mortal-as having its support in god the poet says "In Thee alone is everything. Thou art the supporter of all these. To know Thee is equal to knowing everything. To worship Thee is equal to pleasing all these."[10]

Brahman's sustaining act implies its existence in closest proximity with the thing it sustains. It cannot be that it sustains the universe existing in some unknown place. It cannot be merely an external architect of the universe, manipulating the latter from outside. It has to be within or in and through of the universe and support it. This concept of God as immanent in or indweller of the universe is very prominent

in Annamacharya's songs. Annamayya describes Brahma the consciousness (Akhanda cetanudu) unbrokenly perva and supporting the whole universe.[11] The *Viśwāntarāti* spoken as the *Prāna* (life - force) and *Sūtra* (string) in w the universe subsists.[12] According to the poet the indiv soul constitutes the divine residence (mēda).[13] Annamach to emphasise the indwelling nature of Brahman appeals strange analogy when he compares Brahman indwelling indivdual soul to a reflection in the mirror (Addapu n antaryāmi).[14] Perhaps the significance behind it is tha mirror loses its utility if it does not give reflection. Tha self owes its very life and existence to Brahman indwelli becomes clear when the poet with all humility questions "Oh Venkatesha, what prompted You to hide within the p If You who resided in Hiranyakaśipu as the indweller, simply come out of him, he would have perished automa lly."[15] It is quite legitimate that the concept of Antar should be given prominence by the mystics. For it is truth that Brahman exists in closest proximity with the as the indweller that brings solace, confidence and fulfil to a forlorn mystic. Annamayya in many places addre God as Antaryāmin both in forlorn as well as in the exa state. He sees God nowhere except in himself as the i d ler.[16] The proper way of seeking God is to see Him in c own self. The poet compares an external seeker of God fool who resorts to begging inspite of possessing crore money and who deludedly thinks his reflection in the m itself to be himself.[17] He laughs at his own foolishne seek God elsewhere. "When Thou art here as my indwe I make Thee non-existent here and conceive Thy form af in my mind. Oh Lord, how can I succeed in this fictit meditation?"[18] For Annamacharya god is said to take ca all beings existing in them as Sūtra and the knowledge of as existing within oneself wards off the fear of karma.[19]

3. Mutual Inclusiveness and its Implications :

Annamayya in one song speaks of Brahman and the verse of Cit and Acit as existing within each other. He

that Brahman exists in all things moving and static, sentient and non-sentient, and all things exist in it and to know this according to him is the ultimate goal of man. We should, however, note that this relation of dependence is not reciprocal. When Annamacharya speaks of Brahman's existence in all things, it does not mean that Brahman finds support for its subsistence in the things of the universe. It only means that the supreme literally exists within the universe as its supporter. This is further evident from the string-bead analogy and also the description of Brahman as Sakalāntaryāmi in the Pallavi. The poet says that Brahman passes in and through of the entire universe and holds the latter into being just as a string does its beads. Hence the existence of Brahman in the universe signifies Brahman's nature as the inner supporter and the existence of the universe in Brahman indicates the nature of the universe as being supported by the indwelling Brahman.[29]

Further any acceptance of the view that Brahman depends on the universe for its subsistence would mean that Brahman shares the limitations of the things of the universe. Annamayya, however, undoubtedly rejects this view in another song. Though Brahman is immanent in the universe, it does not participate in the latter's limitation owing to its being endowed with indestructible glory"ceḍani tejamu". The poet describes the transcendental nature of immanent Brahman when he paradoxically says "Thou art not existent in all these nor Thou art non-existent in them.". Here the affirmation of Brahman's non-existence in the things of the universe means its non-sharing the limitation of finite things. Again the negation of Brahman's non-existence implies its presence in them as the indweller. The poet explains this with the help of two analogies. According to the poet the existence of God in the universe (in the sense that He depends on it for His existence) is as illusory as the appearance of echo in the hill and as that of reflection in varieties of mirrors. The echo appears to be verily the hill but it is neither in the hill nor verily the hill.

The same reflection though appears to exist in varieties of mirrors does not actually exist there.[21]

4. Brahman as the all-doer and all-controller

The idea of God implies that He is omnipresent, omniscient and omnipotent. The idea of omnipotency further implies that God is the creator, sustainer and destroyer of the universe. In other words, the idea signifies God's possessing absolute control over the origin, sustenance and destruction of the universe. Annamacharya often gives mythological proofs to establish the omnipotent nature of God.[22] In many a song he exalts the divine Will. The Lord of strength and power is described as doing anything He wishes. The poet wonders and also regrets the all-doer creating conflict in the world by His sportive will and then rushing to the help of the pious by way of incarnating in the earth, and questions whether such an act was needed of Him who could accomplish anything by Will. "Oh Lord, what have You done ? What misery have You brought forth (on Your subjects) ? Are not all worlds under Your control ? Why should You instigate quarrel between Pāndavas and Kauravas and why then should You assume the job of charioteer ? If the purpose of Your discus-wielding hand is to get the earth rid of its burden, could not the wicked have perished if You simply threw the weapon on them ? Why should You convert the gods into monkeys and why should You make them surround the fort of Lanka ? Could not Rāvana have perished instantaneously if You had sent towards him the same grass which You aimed in the past at Kākāsura ?"[23]

The idea that God is the all-controller is closely associated with the concept of Vibhūti. Things of the universe owe thier greatness and majesty to Brahman indwelling them and the universe is the vehicle through which Brahman unfolds its unfathomable glory. According to Annamayya all things in the universe owe their respective natures to Brahman. Brahman is said to be the effulgence of sun, moon and the fire.

It is the power of all Manthrams. The five physical elements and the three-fold time owe their respective natures to it. The movement of the planets in the respective orbits, and occurrence of rains in seasonal regularity are brought about by Brahman. As Brahma it creates the universal egg, as Hara destroys it, as Indra governs the heavenly abode and as moon sprouts and nourishes the crops, plants and herbs on the earth.

With regard to microcosm, Brahman is responsible for birth, growth and death of all beings. Brahman which is described as the king ruling over the kingdom of the body determines all activities of the psychophysical system as its inner controller. It is described as happiness worldly as well as spiritual. It incites the Jiva into such psychological activities as remembrance and forgetfulness and again into such physical as well as physiological activities as speaking, sleeping and waking, walking, digestion etc. Brahman is said to digest the food partaken by all living beings as the fire of hunger. Annamacharya says "There is a God who makes us talk loudly and move and He is none other than Vishnu." "Oh Lord, Thou makest us speak and write what we speak. Thou makest us close our eyes during the sleep and wake us up."[24]

That Brahman as the inspirer of the activities of the psychophysical system is described in the best philosophical way in one song. In a way the song constitutes the description of the subjective approach to the reality. The poet piercing through the external psychophysical vestures of senses, mind and vital breath, delves deep into a source which constitutes the abode of the divine and from which all organs derive their respective powers. Annamacharya says "that which is prime-source of all, the fountain-head of all sights, into which enters finally the root of hearing, which constitutes the kitchen wherein different tastes are relished, upon which is fixed firmly the vital breath, of which men are

oblivious during sleep, into which all lores ultimately merge and which indeed is the source of transcendental and eternal bliss-that verily constitutes the abode of Vishnu or Venkatesha."[25]

The most expressive and effective way - commonly resorted to by the mystics - of describing the all-controlling nature of God is to compare God to spring-holder and the self to a puppet. The cause of the self being tossed up between tear and laughter is said to be God. Everything in the world happens and the behaviour of selves - physical, physiological, psychological and moral - are in accordance with the string-movements of God.[26] Annamacharya says "With Your supreme power You plunge us in ignorance and mercifully turn into Jñānis. You make us on this earth samsārins and turn us into Your servants."[27] In an implied exhortation to self-styled pious men who, priding themselves of their benevolence, derogate others of their mis-deeds, the poet says "Man by himself is neither wise nor ignorant, neither good nor bad, and neither great nor low. In fact he is not free to be so. There is no disputation about the fact that men behave at the instigation (Perarepaṇa) of God and God by His Will sportively creates them on the earth as having different natures and behaviours."[28] According to Annamayya Hari being the inner-controller of all beings, none can claim himself to be independent.[29]

5. The Universe as Brahman's Belonging :

If Brahman can handle the universe in the manner it chooses, it follows that it is the owner and the universe its belonging. This is what is called the relation of Śeṣin and Śeṣa in Viśiṣṭādvaita. Brahman is the Śeṣin of the universe (Śeṣa) and the latter subserves the purpose of God. The humble acknowledgement of the poet of himself as God's object of enjoyment (Bhoga), instrument (Amga, Karaṇa), property (Sommu) has its metaphysical basis in the Śeṣin aspect of Brahman. The poet in one song derives from the

concept that God is the inner controller the view that He is the owner of the indwelt too. He says "Oh Lord, since You create and dwell in all earthly forms, sentient beings, earthly sounds, five physical elements, three-fold time and celestial beings, all these form Your own property."[30]

The concept being the distinctive feature of Annamayya's Adhyātma Samkīrtanas runs through various devotional sentiments. First of all there is the humble acknowledgement of the poet of himself as constituting God's Bhoga.[31] The intense faith in this concept infuses confidence in him that God would never forsake him who is His property.[32] Thirdly the concept is implicit in the poet's confession of his pride and arrogance. Annamayya prays "Oh Lord, without knowing that You are the owner and controller of everything, I conceitedly thought that I am the author of everything and that everything belongs to me."[33] Fourthly it is also implicit in the poet's supplication "Oh Lord, this self is Thine, Thou shouldst not forsake it at any cost."[34] Fifthly, it constitutes the very ground for Annamayya's peremptory claim for protection. The poet demands that God should not allow his own property to get spoilt. He wittingly argues that since God is the Lord of the entire universe, He is the Lord of the poet also who forms the part of the universe and thus looking after his welfare would be obligatory on God's part. The owner of the cow is the owner of the calf too ! Again Annamayya wittingly deduces the idea of ownership of action from that God is the creator of man as is done in the popular syllogism involving the fallacy of four terms when he says "Since Thou art my creator, Thou shouldst bear the responsibility of what all I do." He gives the analogy that one who sows is the owner of the fruit.[35] Finally the concept is also implicit in the poet's humble expression of superfluity of acknowledging his servanthood and of dedicating the fruits of merit, which according to him would tantamount to repetition (Punarukti) and foolishness. For Annamayya that would be like a son telling his father that he is his (father's) son

and like a woman who, after giving birth to children acknowledges the dedication of her modesty to her husband.[36]

Thus irrespective of our acceptance or denial, the whole psychophysical envelope with all its psycho-physico-physio-moral activities constitutes the property of Brahman. The body, the mind with its reflective power, the individual will, action and speech-all these form God's gift. God instigates man to do pious acts and He indeed is the recepient of these activities.[37] The cardinal factor of Śaraṇāgati, viz.. Bharanyāsa is based on this metaphysical truth that the whole universe with its spiritual as well as material aspects constitutes the property of God. It is the firm faith in this concept that drags God down towards the self. The total surrender lies in giving up what belongs to God to God only or in the realisation that there is nothing which individual owns and that everything belongs fo God. The self neither belongs to matter nor can it be its own owner. It is the limited feeling that one owns oneself as well as the worldly objects that leads man to slavery and liberation lies in the realisation of oneself as constituting Brahman's belonging.

6. Implications of the View that Brahman is the Supreme Controller.

That God is the Supreme owner of the whole universe raises the question as to the significance of recognising a reality which is spiritual apart from God. If God constitutes the be-all and end-all of the entire realm of the reality, that would be to reduce the spirit to the level of dead matter. We have to look into this problem from two stand-points.

From the mystical stand-point these devotional expressions represent the state of total liquidation of egoistic feeling wherein the devotee ceases to think of himself as an independent doer of things. They do not signify a condition of slavery coercively thrust upon the unwilling self by God. They represent a state of exaltation wherein the self

'willingly' submits itself to God as a result of perceiving the divine glory and compassion.

From the ethical stand-point, Annamayya's emphatic affirmation of the freedom of will is implicit in his untiring admonition to the people who think that they are free to indulge in worldly things but do not think so in respect of performing good deeds and who attribute their merit to their own acts but trace the evil to fate or God. The poet remarks "If one thinks that one is free enough to refrain from what one ought to do, then it can be argued in this way 'One is a Karta to desire bodily enjoyments, but can't one be so with regard to seeking the highest goal ?' [38] In another song Annamacharya says "Man who is capable of doing wrong deeds has the same capacity to do good. If fate is supposed to be the cause of his hellish lot, then the same fate must be accepted to be the cause of his heavenly enjoyment. Can't he who can desire the things which bind him into bondage redouble the same desire towards the attainment of salvation ? Can't his tongue which is able to utter many a lie have the same ability to chant the sacred name of the Lord ? Can't he who can get himself entangled to the net of sense-objects have the same capacity to detach himself from them?"[39]

The diversity in men's action and enjoyment is not conditioned by the whims and fancies of God but by the men's past action done through the exercise of their own free will. The role of God here is that He only fructifies what the self does by its free will.[40] Even in respect of man's action - good and bad - God incites him to do the respective act only in accordance with his past tendencies. "Tana talapu koladi daivame srijiyiñcī gāna."[41] In one song the poet fantastically anticipates this problem and successfully resolves it. Annamacharya marvels at the diversity of the universe. Gods and demons and the pious and wicked having the same creator and inner ruler are subject to diverse treatment by God. While God showers blessings on devotees the demons are punished.

Similarly within the same womb of God are supposed to exist two worlds of enjoyment viz., heaven and hell and the same month on the earth comprises totally a moonless day as well as a full-moon day. Annamayya traces this diversity to God's Māyā or Vinoda (Sport) and praises that possession of such a type of discrimination suits God only. This however carries certitude so far as the diversity of the physical universe is concerned and it cannot be true with regard to the diversity in the experience of selves. For, the poet is unequivocal in the last Carana of the song when he says that the difference in treatment is not due to God's defect of partiality but due to the act of selves. "Doṣamu nīvalla ledu sesinavāri puṇyame cittānambeṭṭitivi"[42]

Again, the presence of the freedom of will does not restrict the absolute independence of God, because it constitutes the merciful gift of God to the self. God as the well-wisher of the self blesses it with body, mind and other organs in order that it should make a good use of them towards the highest attainment. It is left to the will of the self to use them in any way it chooses, and God does not come in the way of its exercising the freedom of will.

7. Brahman's Easy accessibility :

This aspect signifies God's gracious nature. Annamayya often extols God as Dayānidhi, Kāruṇyanilaya, Karuṇābharaṇa, Karuṇarasa and Kripāsāgara.[43] God is said to have the whole universe as HIS Samsāra. God possessing the sole aspect of omnipotence ceases to be Himself and consequently turns out to be a destructive being, devouring all that He creates. The importance of grace is indicated in the witty argument of Pedda Tirumalacharya when he says that Rāvaṇa, Śiśupāla and Hiraṇyakaśipu suffered destruction at the hands of God because God was isolated from His spouse (the embodiment of mercy) and that those like Kākāsura and Rukmi who had committed equally great sins were protected because God at that time was accompanied by His consort.[44] While

exalting the feminine aspect of God, viz., mercy Sri Piḷḷai Lōkācārya says that Lakshmi reforms the sinner by her grace through conquering the saviour by her bewitching charms. As Pedda Tirumala says the stringent judge of the universe submits Himself to the alluring gesture of His exceedingly charming spouse,[45] and in the words of Kūrathāḷvār the Lord becomes her "Iṁgita parādhīna." It is for this reason Bhadrācala Rāmadāsa seeks the help of the Mother for the attainment of God-union[46] and suggests her the appropriate time when she should recommend to her husband on his behalf. "Cakkaga marukeḷi cokkiyuṇḍaga veḷa"[47]

But this is not to ignore God's potency. The two aspects viz., potency and grace or what Viśiṣṭādvaita calls Paratva and Saulabhya always go together. Without mercy God would turn out to be a satan and without potency, He becomes incapable of removing the distress of the souls. An impotent God endowed with the quality of mercy comes on a par with an ordinary soul which can only weep for others' plight, show lip-sympathy but be unable to get them out of their miseries. But divinity is an interplay of both potency and grace. The display of potency is backed up by the element of grace and vice versa. To indicate the inseparability of two aspects of God Annamayya gives two expressions. While exalting the greatness of the Lord he attributes to God's glory the characteristic of not being crooked. "Akuṭila mahimala anantudu."[48] Similarly while glorifying God's nature of grace, he ascribes to it the characteristic of being taintless - "Akaḷankamaina dayānidhi."[49] Further God's grace is also taintless in that He does not expect anything in return for His being gracious to the selves. His grace is unconditional (Nirhetuka). The poet stresses this point in his comparison of God with the devotees. He says that the devotees offer their service and prostrations to God with the motive that God protects them from all burdens, pardoning their mistakes while God's showering affection on the devotees is unmotivated owing to His being self-sufficient. "Avāpta sakala kāma."[50]

Further God's grace is taintless in the sense that it is all-encompassing. The scope of God's mercy is not restricted to any particular individual, sex or class of beings, but includes all beings from those of highest kind to the lowest creature. Annamacharya illustrates this idea with the mythological instance of Gajendra, Sugrīva, Draupadi and with the episode of God's lifting the hill of Govardhana.[51] Even the worst sinner is assured a higher life provided he makes up his mind to surrender himself to God. That the sinner is to suffer damnation for ever finds no place in Annamayya's songs and acceptance of such a view would mean the stultification of God's all-compassionate and forgiving nature. The poet assures "There is no doubt about this. You protect him, whosoever he may be - who surrenders to You without taking into consideration the crimes he has committed." He illustrates this point with the instances of Rāmāyaṇa. Rāma could grant life to Rāvaṇa despite latter's treachery against Him, on the trivial pretext that Rāvaṇa was emptied of his weapons ; to Kākāsura despite latter's crime against Sītā and ; could bless Vibhīṣana despite the fact that latter was related to His enemy as younger brother. In an exalted mood the poet extols "How great were Thy acts ! How can I describe Thy mercifulness ? Could even Vedas equal such assuring words ?"[52] That God being gracious even to a sinner, however, does not mean that He allows the sinner to continue his evil act. That one is blessed by God is not exclusive of one's achievement of moral fulfilment by the self for ever. The poet says that even if one treads the wrong path God evens the ups and downs of the path and teaches him how to tread the right path.[53]

8 Aesthetic Attributes

Normally Annamayya gives mythological and anthropomorphic account of God's beauty. In many songs he gives the description of Arcāmurty which he does not differentiate from the Ultimate Reality. He variously describes God as *Madana Janaka, Koṭimanmathākāra, Śriṅgāramūrty, Mohana-*

rūpa, Agaṇitalāvaṇya, Saukumāra and *Navasāvayava.* He often speaks of God's beauty as defying description.[54] He in praise of Lord Ramachandra adorning the village of Dāsaripalle sings thus : "Oh Rāmachandra, Thou art the Lord of bewitching beauty, and with smiling cheeks. From Thy face blossoms forth charm that captivates the whole world. Oh Lord of graceful form, who art shining with (tidily) disentangled chignon (Koppu), from Thy body springs forth excessive charm."[55] Annamayya further sings "Anyone - be he a celestial or mortal – is sure to be enchanted on seeing Your form, Your lotus feet which is the origin of the holy Ganges, Your thighs constituting the birth Place of Manmatha, Your navel forming the residence of many Brahmas who sit there in Yogic posture, Your bosom where abides Lakshmi, Your hand that assures protection to all, Your mace-wielding hand that destroyed the demons, Your conch-wielding hand that enabled Dhruva sing Your glory, Your face constituting the abode of four Vedas, Your head adorned by Goddess Tulasī and in short Your entire form exhibiting excessive glory and splendour."[56] That God's form with its aesthetic splendour is both pleasant as well as has the potency of elevating the percepient spiritually is implicit in the poet's description of God as Sārūpya. God's form is both beautiful as well as auspicious.[57]

Further we have aesthetic implication in Annamayya's description of the whole universe as Vibhūti of Brahman (vide P. 73). If we regard the nature as an inseparable part of the Supreme, we come to know that neither matter is undivine nor beauty a property of matter. The nature turns out to be ugly when it is looked upon as absolutely indepent and as exhausting the entire realm of reality. On the other hand, when it is seen as constituting the integral aspect of the Supreme, beauty ceases to be the characteristic of matter. The beauty of nature is an expression of divinity existing in and through of it. Whatever in the universe is of aesthetic importance, it is so because of God. In fact aesthetic creativity is one of the motives

behind God's manifestation of the universe. The world is known for its diversity, complexity and marvel, and such a marvellous creation is the outcome of no other entity than God. "Arudaina sriṣtikinā dimūlamā."[58] The poet glorifies the creation thus "Vupamiñci telisite nokkate jagamu apurūpapu nīsriṣṭi atighanamu." "If anything unique exists it is only Your creation lacking any comparison in respect of its utmost greatness."[59]

However, Annamacharya is also emphatic on the point that nature cannot be a perfect instrument through which God's glory exhibits itself. The Puruṣa-hymn refers to the entire universe as constituting a quarter of divine glory (if at all such a quantitative comprehension of the divine glory is possible) and the remaining three-fourths as lying unmanifest.[60] Similarly while commenting upon the seventh verse of the eleventh chapter of the Gītā, Rāmānuja interprets the word "Ihaikastham" as "in a small part of the all-pervasive body of the Supreme." It is not that the universe with all the beings-moving and static-exhausts the entire body of God. It only means that the whole universe constitutes or fills only a part of the all-pervasive body of the Supreme. In like manner Annamayya speaks of Brahmānda as an insufficient instrument for Brahman's display of its inexhaustible glory. "Idivo nī pratāpamu yekkada cūcinā dane yediti brahmāndamu yimmucāladinduku." The universe comprising fifty syllables, fourteen worlds, eight directions and the five physical elements constitutes an insufficient expression of Brahman's inexhaustible power. The fifty syllables cannot describe Brahman's excellences which are crores in number, the fourteen worlds cannot exhaust the infinite glory of Brahman and the eight directions cannot fill the glorious adventures of the Lord.[61]

9. Philosophical implication of the view that finite reality is sustained, controlled and owned by Brahman

No logical explanation as to what type of relation does the universe of individual soul and matter hold with Brahman

is found in the songs of Annamacharya and it is not fair on our part to expect such an explanation for the reasons already stated. However, we can find in his description of God as sustainer, controller and owner of the finite reality the implications of Viśiśtādvaita. The idea that God is the inner controller and owner of the universe is so prominent in the songs of the poet that it is this idea that testifies to his proneness towards the school of Viśiṣtādvaita. We have already noted how the characteristics of an entity being sustained, controlled and owned by another entity constitute the connotation of the term Śarira in Viśiṣtādvaita.[62]

Besides the organic implication in Annamacharya's description of God as sustainer, controller and owner of the universe, there are many direct references in his songs to the idea that the universe is the body of Brahman. He extols God as having eternal Brahmāndas as His body[63] and everything according to him constitutes the *Vigraha* of God.[64] He begs pardon of God for not knowing that all things are God's own form.[65] While describing the easily-accessible nature of seemingly indifferent God, he says "God seems to exist nowhere, but He is here shining as the soul embodied in the whole universe." "Endu leniyaṭṭe unḍu neñci cūcite devuḍu, cendi loka śarīriyai celaregīni."[66]

Thus according to Annamacharya the universe holds a relation with Brahman in such a way as to be supported, controlled and owned by Brahman. It constitutes the "Body" of Brahman. While matter is an insentient body, the individual soul is Brahman's 'Conscious' body. One of the implications of the organic relation viz., *Aprithak Siddhi* is suggestively indicated in Annamacharya's comparison of the relation of Brahman and the soul to that of man and his shadow. Annamayya says "Like shadow following man wherever he goes, the individual soul follows Hari as an (inseparable) part (Kaḷā). Just as consciousness being the characteristic of the Jiva is not possessed by the shadow of the Jiva, so too the Jiva lacks the (Absolute) independence which

constitutes the nature of Hari."[67] The whole metaphysical position of Annamacharya is represented in one of his songs as follows :

"Those who know this, alone are your servants. They seeing deep into this, will come to find the very essence of Vedanta.

"If Your nature is taken into consideration, You with Your potency and (auspicious and universal) form fill Yourself in and out (of all things and thus) matter and individual souls constitute Your bodies.

"This vast Prakriti in one of its (two) forms, viz., world constitutes Your sport (Māyā) and in this form it is unconscious and subject to all sorts of mutations. The other form is celestial (immutable and bright). Indeed the world here as well as the world beyond constitute Your glories.

"The individual soul is atomic while knowledge is all-pervasive. In You exist various Jivas. Oh Venkatesha, You are the Caitanya taking care of all beings. Karma and Bhakti are the causes through which man acquires the (highest) fruit."[68]

10. Monistic aspect of Annamacharya's Teaching

Before concluding this chapter it is necessary for us to deal with another point of utmost importance, viz., what constitutes the monistic aspect of Annamacharaya's teaching. Advaita and Viśiṣtādvaita define their monistic stands on the basis of Śruti text "That Thou Art". Advaitins intrepret the text by identifying the essence of Īśwara and Jiva and exclude from the realm of reality the limiting adjuncts that are responsible for their apparent difference. Viśiṣtādvaitins interpret the text on the basis of two principles, viz., *Sāmānādhikaraṇya* and *Aparyavasānavṛtti*. The first finds its philosophical counterpart in the doctrine of *Aprithak Siddhi*. According to this principle, we speak of

two different things which are inseparably related as identical as we do in the statement "Sugar is sweet." Brahman and Ātman are not totally identical. They are different and yet related in such a way that without Brahman, Ātman would cease to subsist. It is the inseparable relation between Ātman and Brahman that is signified in the statement of the Upaniṣad "That Thou Art."

The aim of Aparyavasānavrtti, however, is not merely confined to establishing the unity of Brahman and Atman. It aims at finding out the unity of Brahman in all things- material and spiritual - of the universe. According to it every word apart from signifying its normal meaning has a deeper significance. No word ceases to signify after denoting its usual meaning. It goes on giving out wider meanings till a stage is reached when it cannot give out any other meaning and this final meaning of the word is nothing else than Brahman. According to this principle all words and names ultimately point to only one entity viz. Brahman. Brahman is supposed to be *Sarvaśabdavācya.* When this principle is applied to the Upaniṣadic statement, both the terms "That" and "Thou" finally point to Brahman. 'That' signifies "That which is the source of the whole universe" whereas 'Thou' which usually means the individual soul has a deeper significance, viz., "Brahman indwelling the individual soul." It is the identity of these two Brahmans, viz., Brahman as the source of the universe and Brahman indwelling the individual soul that is indicated in the above statement of the Upaniṣad. What is the source of the whole universe is the same that exists in the individual soul as its inner controller. While matter and soul are distinct, Brahman sustaining, controlling and appropriating them is the same and this is the reason why the school is called "Viśiṣtādvaita" which means that Brahman or Absolute in which the two Viśeṣaṇas or attributes, viz., Acit or matter and Cit or individual soul subsist or are included is one and the same.

However, we do not find all these elaborations in Annamacharya's compositions. Nor does the poet refer to Upanișadic statement "That thou art" for maintaining his monisti stand, except when he criticises Advaitins. He aims at monisn in his own way by finding out certain parallels in the tw cosmoses viz., macrocosm and microcosm (*Brahmāṇḍam* an *Piṇḍāṇḍam)*.

We have already seen how he in the fashion of Purușa hymn describes the cosmic constituents in terms of the organ of the individual.[69] The individual is supposed to be a cosmo in miniature and every cosmic part bears a sort of relatio with a particular organ of the individual. While according t Annamacharya waking and sleep of the microcosm correspon to sun-rise and sun-set in the macrocosm, the three guṇas o the Jiva have their parallel in the three-fold time of th macrocosm. The hairs on the body have their correspondin aspect in the plants and herbs flourishing on the earth. Th endless desires of the microcosm correspond to the activitie occurring in the external world. Having thus traced ou parallels in the two cosms, Annamayya finally comes to th core of his philosophy by identifying Brahman pervading th external world with Brahman indwelling the individual sou "Velupalagala Śrīvenkatesha vibhuḍe kalaḍātumalo."[70] Annamayya's finding out the factors of correspondence betwee microcosm and macrocosm thus culminates in his identifying th entity dwelling inside the individual soul and the one pervadin the external world. The monism of Annamayya's teachin lies in that the entity pervading the inside and outside of th whole universe is the same and the two cosms have parall features only because they have the same inspirer within then Such an inspirer neither excludes matter from His all-compre hensive scope nor totally merges within Himself the indivi dual soul. Annamayya's monism recognises the reality an distinctness of both individual soul and matter and the singl Absolute entity inspiring these two principles is none els according to him than Lord Venkatesha.

NOTES

1. Anantakrishna Sarma R and Srinivasacharya U (Eds.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati, 1951, Vol. 7, Kirtana 126.
2. Kummaravādu leke kunda dā Puttunā Nemmi nīvu Puttiṅcaka nēnē Puttitinā - Vol. 6, Kirtana 130.
3. Vide pp. 55-56.
4. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7, Kirtana 99.
5. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7, Kirtana 19 ; Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati, 1952, Vol. 8, Kirtana 222 ; Vijayaraghavacharya V and Adinarayana Naidu G. (Eds.), *Adhyatma Samkirtanalu*, TT Devasthanams, 1936, Vol. 2, Kirtana 76.
6. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7, Kirtana 10 ; Ramasubbasarma G (Ed.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati 1980, Vol. 1, Kirtana 16,
7. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 8, Kirtanas 87 and 116.
8. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7, Kirtana 137 : Purushottam V (Ed.), *Annamacharyulavari Adhyatma Sringara Samkirtanalu*, TT Devasthanams, Tirupati, Vol. 1, p. 108.
9. Vijayaraghavacharya V and Adinarayana Naidu G., *Op. Cit.*, Vol. 2, Kirtana 76 ; Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7, Kirtana 191.
10. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 8, Kirtana 222.
11. Ibid., Vol 7 Kirtana 147 ; Vijayaraghavacharya V and Adinarayana Naidu G., *Op. Cit.*, Vol 2 Kirtana 76.
12. Anantakrishna Sarma R (Ed.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati 1951 Vol 9 Kirtana 272 ; Anantakrishna Sarma R and Srinivasacharya U., *Op Cit.*, Vol 7 Kirtana 48.

13. Anantakrishna Sarma and Srinivasacharya U., *Op. Cit.*, Vol 7 Kirtana 40.
14. Purushottam V., *Op. Cit.*, Vol 1 p. 82.
15. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 7, Kirtana 81.
16. Ibid., Vol 8 Kirtana 57.
17. Ibid., Vol 7 Kirtana 210.
18. Ibid., Vol 8 Kirtana 16.
19. Ibid., Vol 7 Kirtana 48 ; Vol 8 Kirtana 25.
20. Purushottam V., *Op. Cit.*, Vol 1 p. 117 ; Rāmānuja accepts that the relation of Brahman and the universe is reciprocal but such a relation according to him need not be that of dependence. There is reciprocity of relation between Brahman and the universe and not specifically that of dependence. Because it comes to be related to the universe by its own Supreme Will. God being the Supreme soul of the universe, the characteristic of dependence belongs only to the latter. Brahman's relation with the universe is purely metaphysical which should be distinguished from the physical one. In the physical relation the two relata are determined by another law which comprehends as well as transcends them. But in this type of relation God being self-sufficient and self-dependent need not seek the support of another power to be related to the universe and there is no force extraneous to Him, constraining Him to be related to the universe. He comes into relation with the latter as its controller by His own Supreme Will. - See Gītābhāṣya of Rāmānuja on verses 4 to 6 of the ninth chapter.
21. Ramasubbasarma R., *Op. Cit.*, Vol 1 Kirtana 270.
22. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 7 Kirtana 236 ; Vol 8 Kirtana 271.
23. Ibid., Vol 7 Kirtana 81 ; See also Kirtana 212.
24. Ibid., Vol 7 Kirtanas 35, 40, 85, 95, 111, 204 & 264 ; Anantakrishna Sarma R., *Op. Cit.*, Vol 9 Kirtana 159.
25. Ibid., Vol 7 Kirtana 184 ; See also Bhagavata 4-9-6.
26. Ibid., Vol 7 Kirtana 101.

27. Ibid., Vol 7 Kirtana 35.
28. Ibid., Vol 8 Kirtana 243.
29. Ibid., Vol 7 Kirtana 175.
30. Ibid., Vol 7 Kirtana 90.
31. Ibid., Vol 7 Kirtana 40.
32. Ibid., Vol 8 Kirtanas 18 and 61.
33. Ibid., Vol 8 Kirtana 260.
34. Vijayaraghavacharya V. and Adinarayana Naidu G., *Op. Cit.*, Vol 2 Kirtana 11.
35. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 7 Kirtana 207.
36. Ibid., Vol. 7 Kirtana 210.
37. Ibid., Vol 8 Kirtanas 260 & 199 ; Vol. 7 Kirtana 210.
38. Ibid., Vol 7 Kirtana 150.
39. Ibid., Vol 8 Kirtana 139.
40. Ibid., Vol 7 Kirtana 85 "Karmamu Phaliñcaseya".
41. Ibid., Vol 7 Kirtana 150.
42. Ibid., Vol 8 Kirtana 43.
43. Ibid., Vol 7 Kirtanas 95 & 148 ; Vol 8 Kirtana 126.
44. Vijayaraghavacharya V. and Adinarayana Naidu G., *Op. Cit.*, Vol 2 Kirtana 277.
45. Ibid.
46. Rāmacandrulu nāpai calamu sesināru sītamma ceppavamma.
47. Nanubrovamani ceppavē sītamma talli.
48. Anantakrishna Sarma R. and Srinivasacharya U., *Op. Cit.*, Vol 8 Kirtana 289.
49. Ibid., Vol 7 Kirtana 197.
50. Ibid., Vol 8 Kirtana 103.
51. Ibid., Vol 7 Kirtanas 87 and 236.
52. Ibid., Vol 8 Kirtanas 82 and 94.
53. Ibid,, Vol 8 Kirtana 18 ; See also Vol 7 Kirtanas 40 & 106.
54. Ibid., Vol 7 Kirtanas 45 & 46 ; Purushottam V., *Op.Cit.*, Vol 1, p. 80 ; Vol 3 pp. 365 & 374.
55. Ibid., Vol 8 Kirtana 157.
56. Ibid., Vol 7 Kirtana 169.

57. Purushottam V., *Op. Cit.*, Vol 3 p. 374 ; Ramanuja elucidates this point in the Jijñāsādhikaraṇa of Vedanta Sutras while dealing with the concept of Śubhāśraya of Viṣnupurāṇa ; vide S. S. Raghavachar, "Aesthetics in Ramanuja's Philosophy" ; Studies in Ramanuja, All India Seminar on Ramanuja, 1979, p. 2.
58. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 7 Kirtana 197.
59. Ibid., Vol 7 Kirtana 80.
60. Tripādūrdhva udaitpuruṣah, padosyehā bhavātpunah- Rgveda 10-90-4.
61. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 7 Kirtana 80.
62. Vide p. 36.
63. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 7 Kirtana 137.
64. Vijayaraghavacharya V. and Adinarayana Naidu G., *Op. Cit.*, Vol 2 Kirtana 76.
65. Ramasubbasarma G., *Op. Cit.*, Vol. 1 Kirtana 271.
66. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 7 Kirtana 110.
67. Sangamesham M., *Annamacharya Sahitī Kaumudi*, TT Devasthanams Tirupati, 1981, p. 8 :

    Dehamunaku nīda tiriginayatuvalenē
    Śrīhariki kaḷāvidhamai jīvudatutirugu
    Dehamunaku gala caitanyamu tegi nīdaku ledu
    Śrīharikigala svatantramu jīvuniki ledu.

68. Anantakrishna Sarma R., *Op. Cit.*, Vol 9 Kirtana 235.
69. Vide pp. 47-48 ; See also Rgveda 10-90-13 & 14 ; 10-16 ; Aitareya upaniṣad 1-1-3.
70. Purushottam V., *Op. Cit.*, Vol 3 p. 166.

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7 CHAPTER

NATURE OF BONDAGE

Normally the word "Samsāra" is used in two senses- in the sense of soul's connection with the world, i.e., in the sense of bondage proper, and in the sense of objects that are responsible for bondage, viz., mind, body, senses, vital force, wife, children, wealth, property and the like. Whenever Annamayya speaks of evanescence of Samsāra, he means the term in the second sense only.

1. Duality and Ephemerality of Samsara

Bondage is characterised by the experience of duality or opposites. According to Annamayya, life is a blend of opposites like pleasure and pain, hot and cold, merit and sin, birth and death.[1] They are inseparable like light and shadow and inevitable for one who takes birth on this earth. Annamacharya questions "Ekānta sukhambulekkaḍivi prāṇulaku". Pure and unalloyed happiness without being blend with pain, merit in the absence of sin, and the enjoyment of love isolated from the anguish of separation is impossible.[2] Annamacharya says "This intricate Samsāra is composed of hot and cold and pleasure and pain. At one time it looks pleasant, making one laugh, and at another it is painful, making him weep. Indeed Samsāra is like relishing the mixture of sour and sweet."[3] The more appropriate comparisons are day and night and sun-rise and sun-set.*

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*Śrīpādarāya similarly says "Kāḷabeḷadingaḷu Ē samsāra kattale beḷadingaḷu". Similar analogy is given by Allamaprabhu when he describes the transitory nature of wealth "Kāḷabeḷadingaḷu siriyu sthiravallā".

Duality implies ephemerality and things in man's life are of the nature of coming and going. Annamacharya says the body is the substratum of both pleasure and pain. "The body is the substratum of both pleasure and pain. Indeed day and night cannot remain same for ever."[4] The ephemerality of Samsāra and fleeting nature of time are demonstrated by the external happenings which are given to our perception. It is given to our common experience that a single day itself comprises sun-rise and set, and that darkness and light occur at the wink of our eyes. Without knowing this, says Annamayya, men think that they are permanent. "Alas! The world is blind inspite of seeing, deaf inspite of hearing."[5] Annamayya says to himself "I believed that vital breath is my property. But it is desultorily moving in and out of my nose without staying in me permanently, I can't say when would it desert me."[6]

The falsity of Samsāra is also signified by the simile of dream.[7] Further the provisional nature of men's life is described by the analogy of play. According to Annamayya man's day-to-day life is a drama enacted by Lord Venkateshwara. The intermediate things happening in between the two certainties of birth and death in man's life, viz., his consumption of food, wearing the garments, his seemingly happy moments are plays—'Nātakamu'. Another comparison Annamayya gives, is that of a fair. The world is a big fair. The customer, viz., man comes to this fair to buy an article, namely Karma, enjoys a part of it and reserves the main portion of it for the next birth which may be either in the mortal world or in the upper world. Annamayya bemoans men deludedly thinking of the fair itself to be the source of merriment. "Santakūtamule sarasamulāya."[8] Purandaradāsa similarly describes the provisional nature of man's life on the earth when he says "The real house is there (in Vaikuntham). Our stay here is casual".[9]

2. Factors responsible for Bondage.

We may for our convenience distinguish the factors contributing to man's bondage as subjective and objective.

Though all things are same in respect of their binding nature, though they cannot be totally demarcated into subjective and objective things owing to their being related inseparably, yet a convenient and proper elucidation of the things necessitates us to make such a distinction.

SUBJECTIVE FACTORS: The subjective things are present in man himself in the form of mind, senses and body. We may also include under mind, the mental evils like lust, anger, greed, love, arrogance and envy of which Annamacharya speaks very often as obstacles to spiritual enlightenment.

Mind: Annamacharya frequently speaks of the fickle nature of the mind. He regrets mind becoming a slave to its own subordinates viz., sense organs. He says that he could not bear to see the mind which he thought to be his permanent belonging joining the sense organs.[10] The flickering nature and formidability of the mind is illustrated by the analogies of intoxicated elephant, mercury, deer and a strong gale The more man tries to catch the tremulous deer by name mind, the more it evades him. "Badibadi batta batta bārī gāna." Mind is a strong gale which is not static. It moves about everywhere and over all objects irrespective of the fact whether the object is worthy of thought or not.[11] Though mind is one, the thoughts it cherishes are infinite. It is so variegated that it branches forth into various forms like joy and sorrow in accordance with various circumstances - agreeable and disagreeable during waking state and gets itself lost into a minute thing during sleep. Annamacharya says "The mind gets itself torn off into various pieces, moves out through the ears, eyes (to enjoy the agreeable sounds and forms) and joins the tongue to relish luxrious dishes. When everything goes smooth it rejoices and at the time of distress it gets depressed. During sleep it looses itself (Layamu) into a minute thing."[12] This description of the mind has an epistemological significance in that mind is endowed with the quality of movement. According to Sāmkhya and Vedānta,

knowledge of an external object lies in the movement of the mind out through the specific sense organ towards an external object and its assumption of the form of the respective object. This is in contrast with the empirical philosophy of Locke according to whom the knowledge of an external object lies in the external object itself sending its sensations towards mind thereby getting imprinted on its empty tablet. According to Locke mind cannot come out of itself. What mind can know directly is only the copy or idea or representation of an external object which is imprinted on it (tabularāsa) by the sensation.

With regard to the mental evils, Annamacharya often speaks of formidable nature of desires, lust, anger, greed, love and envy. He wonders where these evils were when man was in the womb of his mother. It is astonishing that these evils which were not in man at the time of his birth make their way into him at the intermediate stage of adolescence. Annamayya sings "I wonder where was this desire when I was in my mother's womb, where was this anger when I was in the upper worlds in the past and where was this arrogance of youth at the time I took birth in this earth?"[13] The vanity of pride is depicted by comparing it to a pith—'bendu'.[14] The formidableness of the evil of pride lies in that it does not leave even the spiritually advanced souls like gods and seers. Annamayya admonishes men who embark on the task of overcoming these evils with pride "Even gods and seers could not overcome them. This being the case what can be told of ordinary men of unsteady mind like us?" The poet advises men to purge off this feeling from their hearts and to remember the Lord.[15]

Sense Organs : The poet is no less critical on sense organs. He calls them foes in friends' guise—Hitaśatruvulu (8-80-1), being instrumental in dragging the mind outside towards sense objects and thereby making it a vicitim of attachment. They are treacherous in that they are born with one but hanker after another, viz., their respective sense

objects.[16] The sense organs are so formidable that even great men of yore have yielded to their temptations.[17] It is a wonder that though the senses are small in terms of size and quantity, the evil acts they indulge in are of amazing magnitude. The eyes are small in size and are two in number· Yet their sights are infinite extending to and plundering the corners of the sky. They do not want to have God's vision. Yet they cast their sights indiscriminately on all things.Similarly the tiny ears which do not want to listen to sacred stories of God are interested in hearing all sorts of gossips. Annamacharya exclaims "They carry within them the whole realm of sound!"[18] The nose as small as a seasmum flower binds within itself the entire perfume of the earth. The single tongue of four finger's breadth or span's width (nalledu nālike) relishes all sorts of delicacies and dishes.

Annamacharya also speaks of tongue as a motor organ. The number of gossips and vain-utterances the tongue indulges in are countless. "It has no time to chant the divine name" says the poet sarcastically. The other motor organ referred to is hand. Though hands are only two in number, the evil acts they indulge in are countless. They are not interested in doing God's worship.[19]

Physical Body : Men regard their bodies "Loveliest of the lovely" "Cavulaku javi"[20] and spend their whole life for its nourishment. But its nature is change and decrepitude. The perishable and sapless nature of the body is depicted by comparing it to husk over grain.[21] Its abominable nature is indicated by the comparison of sore.Body is supposed to be the abode of all sorts of filth and excreta.[22] Annamayya says that the body which he thought to be always with him became old despite that he did not want it to become so.[23] The physical body comprising nine apertures is compared to ragged patched rug-'bonta'. Just as a patched rug is various ragged cloth-pieces stitched together so too is the physical body a combination of various organs or Avayavas linked at

several joints. This composite whole will not maintain its rigor and strength for ever and with the passage of time it gets worn out and decrepit like a patched cloth.[24]

Annamacharya also describes the illusory nature of body from the empirical stand-point in the manner of Gītā. This physical body is imperceptible before its appearance on and after its departure from the earth. It is only in the intermediate period between birth and death it makes its short appearance.[25]

OBJECTIVE FACTORS :

The objective factors which are responsible for man's bondage are external. They are characterised by ephemerality and at the same time attraction and thus they are deceptive in nature. Under this come women, children, man's kith and kins, wealth and property. First we shall describe the nature of objects of enjoyment in general.

Man believes what is unreal and does not believe what is real and, this lands himself in all sorts of miseries. The unreality of these things is described by Annamacharya wtth the help of following analogies. a) These bhogas are as evanescent as water drops on hot iron. Annamacharya says "Even as I was thinking of keeping these enjoyments with me, they vanished like water touching the hot iron."[26] b) The birth, growth and enjoyments are as real as puppets on the stage or screen (Tera) and ; a a reflection in water or mirror.[27]

The falsity of the worldly enjoyment is also established on subjective grounds. a) Annamacharya frequently compares it to dream. These objects are like those seen in one's dream.[28] Annamayya says that the carnal enjoyment derived from women in the waking state is like that derived in the dream.[29] b) The enjoyment in this world is as real as a fool's imagination in his mind that he is drinking milk. It is an enjoyment of something which has no or cannot have any existence at all. c) It is like swallowing one's own smacks.

A fool has nothing in his mouth to relish, and yet he imagines as if he were relishing something in his mouth.[30] d) These objects cannot have existence in all states of human experience and hence are intermediary. Annamayya asks "Where would be this world comprising all enjoyments at the time when one closes one's eyes?"[31] Annamayya not only speaks of ephemerality of objective universe on the subjective grounds but also aims at the transitory nature of the subject itself who enjoys the mundane things. Man himself cannot be on the earth for ever to enjoy these things. These things cannot come to man's rescue when he is on death-bed.[32]

Hence it is advisable that one shouid give up hankering after these false pleasures. Annamayya reduces these pleasures to pain when he compares them to needles. Possession of these pleasures is as much painful as carrying bundle of sharp needles on one's back.[33] The acquisition of these pleasures, their preservation and separation involve pain. Man should toil to acquire them. Their acquisition will not give him happiness because even during possessing them he will be in anxiety regarding their possible separation from him. Finally the actual separation will again land him in pain. Thus the beginning, middle and end of the enjoyment involves misery only. Annamayya compares the attachment to these sense objects to keeping scorpion in one's pocket.

Annamacharya, however, has no disregard for human weakness. He acknowledges the binding power of Samsāra by likening it to a wet choir or cord - "Śītalabandhamu".[34] The more wet is the choir the more is its firmness to bind an object and the worldly objects have such a binding power. He compares attachment to them to a wall. It is as strong as a wall and it is very difficult for man to overcome it.[35] The sense objects will increase in man thirst for more enjoyment. The analogy of water drops touching the hot iron not only signifies the evanescence of mundane objects but also unquenchability of man's thirst.[36] While the objects disappear, man's thirst to enjoy them remains in

him all the same. Thirst cannot be gratified by enjoyment. On the other hand enjoyment will increase the thirst like oil does the fire. "The insatiable hunger is like oil poured into fire."[37] Annamayya describes how these objects take away the senses of man despite that they are far away from the senses. Eventhough the sense objects, viz., form, sound, smell, taste and touch are not in close access with man, yet mere perception of them will aronse passion in him. "Though beauty lies with women's face, yet man gets enamoured by the mere sight of them. Mere listening to matters concerning women will arouse a sort of pleasure in his heart. The fragrance of flowers attract his nose eventhough the flowers are kept in the shops. Mere sight of various delicious things served on the dish will water his mouth. Mere touch of the physical bodies (which are external to each other) will arouse carnal pleasure in them."[38] Though these sense objects lure away the senses towards them, yet they cannot get into close access with men. These wordly objects are like honey adhered to moustaches - "Mīsāla mīdatēne". Just as honey adhered to moustaches seems to be very near to, but evades the contact of our licking tongue so too the worldly objects seem to exist within our reach but evade our grasp, and make us mad after them incessantly without getting into our access. Any thought of keeping ourselves away from their temptation cannot however, be possible because they of their own accord follow us like a proverbial shadow of vampire. "Vaitāḷapu nīḍalavale".[39]

Now we shall engage ourselves in describing the nature of mundane objects in particular like women, wealth, etc.

Woman : Woman comes in for special treatment by Annamayya in Adhyātma Saṁkīrtanas. Annamacharya is not tired of describing woman's sweet and deceptive talks, and her gestures to trap men into her hold. Perhaps Annamayya's personal experience of married life must have

contributed to such a type of expression. A noteworthy aspect is his poetic ability to use various synonyms in the description of woman like Satulu, celulu, parastrīlu, intulu, taruṇulu, padatulu, ativalu, nelatulu, etc., avoiding repetition.[40]

According to Annamacharya woman is the most dangerous object to be eschewed. She is so formidable that even great souls like Brahma and the celebrated sages have fallen victims to her temptations.[41] She deludes man in such a way as to show her back to those who hanker after her and follow or attract them who turn their back to her.[42] Her company is as dangerous as falling on a sharp-edged razor, as hugging fire in the bosom, swallowing the venom of the serpent and falling on the ocean. Her amorous glances have heart-penetrating effect on man just as a sharp -edge of a sword inflicts wounds on a man who falls on it. Her sweet talks plunge man in delusion in the way the ocean does with its large waves a man who goes very near it.[43] Annamacharya describes how mere listening to matters pertaining to women lead to a chain of events which ultimately put him in bondage. Listening to matters pertaining to women creates in man a strong desire or curiosity to have a look at them. When he looks at them, their amorous glance pierces through his mind. The mind being thus enamoured by their sights induces him to accost them. Frequent conversation with them will bind him to the seemingly pleasant Samsāra. Their sweet smiles bring him to physical contact with them, as a result of which he forgets himself in intoxication. Love for them induces him to earn money in order to satisfy them and finally excessive wealth leads him to ignorance.[44]

In one song Annamacharya describes woman in the terminology of hunting. The paradox here, is that it is not the male hunting the weak, but it is female hunting the male. Man is the Purushāmrga and woman is the

huntress. Each organ of woman is spoken in terms of the things used in the art of deer-hunting. Woman's side-long glances are the arrows that pierce through men's hearts. Their sweet smiles are the white screen erected in the full moon in order to entice men towards them. Their sweet talks are the enchanting bells (Mohana ghanṭālu) intended to inveigle men. Their fleshy lips are the baits that are supposed to trap the prey. Their pretty breasts are the cords that bind the men. Annamacharya says "when men are being dragged low into a despicable condition how can they have redemption?"[45] In another song the poet ironically calls women "preceptors" (Guru). Men are supposed to be their disciples. What is the teaching imparted by these Gurus? It is lust and the knowledge that Samsāra is verily Brahman. They preach the Virakti not of the mundane world, but of God and His servants. They avoid men resorting to the path of devotion. The Manthram these preceptors initiate into the ears of their disciples is what is called Madana Manthram, the Manthram which has lust as its import. This initiation is rendered through the process of exhibiting such gestures as pinching their disciples with their finger-tips and feeding them repeatedly with the Prasadams of betel-nut. The highest object (Paravastu) they graciously show to their disciples is Manmatha and the highest state in which the disciples are plunged as a result of the gracious blessings of their preceptors is called "Surata Samādhi" "Coitive absorption."[46] So Annamacharya admonishes men to be very cautious lest they succumb to women's temptations. If men are always engaged in listening to the stories of God, surrendering themselves to Him, they can definitely overcome this delusive force.[47]

From the above derogatory remarks, we should not conclude that Annamacharya is a misogynist, Normally a serious charge is made against ancient Indian moralists as the exploiters of women-folk. We should, however, know the illegitimacy of judging them on worldly criterion. The saints

cannot be placed on par with persons of worldly mentality and their aim is very high transcending all material considerations which no human mind can imagine. They tread the spiritual path at the cost of the whole world, eschewing and derogating everything coming in their way to their ultimate spiritual goal. The things which they want to keep away need not necessarily be woman but also their relatives including parents, kith and kins and thus even these persons whom a worldly man regards as his closest relatives, come in for rough treatment by them. Secondly if a mystic is woman her other sex-counterpart is regarded by her as posing as much obstacle as a normal woman does to a male mystic. This is exemplified in the inspiring lives of Akka Mahādevi, a Veeraśaiva lady-mystic of Karnataka and Meerābai. Thirdly, such a derogation is only provisional and not final. It is a provisional technic adopted by the aspirant lest he should succumb to the evil force of lust. Such a derogation constitutes the tentative transfer of aspirant's own defect to the things to which he is very much attached.[48] As the aspirant advances in his spiritual path by way of rising above the animal instincts he will have aversion to none let alone women. In that stage there is neither woman nor man nor animal nor inert matter and every thing or as Carlyle puts it, every nook and cranny is filled by God. Thus what appeared to be hatred at one stage gives place to love. If we judge Annamacharya on these lines, we connot dub him a misogynist. The motherly respect he bore to female class is expressed in his depreciation of men who cast wistful eyes on the very object to which they owe their origin.[49] Another important ground on the basis of which we can set aside the charge that Annamayya is a woman-hater is his adoption of Madhura Bhakti. In this mode of devotion man has to become a woman in spirit in order to make his spiritual progress. If Annamayya derogates woman it is not because he wants to hate them, but he thinks them to be obstacles to his own becoming a woman in relation to God. Annamacharya depreciates woman only as the

hindrance to his spiritual attainment and not as the cause or means of it. In his Sringāra Samkīrtanas woman is what Annamacharya aspires to become, a perfect, chaste woman who dedicates eveiything that belongs to her, inclusive of her modesty, to her beloved Purusha with the least feeling of reservation.

WEALTH :- Wealth is another object responsible for man's bondage. Annamacharya frequently speaks of the evil nature of wealth in his songs. According to him there is nothing darker than wealth which creates in man all sorts of mental aberrations. "Kalimikante cīkati mari ledu", "Kalimē cittavikāra hētuvu". The poet brings the possessor of excessive wealth on par with one who carries a heavy yoke on his shoulders, who is an expert in the art of mace-fighting, a king possessing army with all the four organs (Caturangas, viz., infantry. cavelry, elephants and chariots) and a snake charmer. Although these persons constitute the source of fancy or delight for others, yet they alone know the danger involved in such risky undertakings. A rich man may oppear to be happy, but he alone knows the torments brought about by his wealth.[50] Shamkara says that a rich man is afraid of his own son. A wealthy man is afraid that his own son may rob off his property. "Putrādapi dhanabhājā bhītih." The scriptures are not tired of speaking about the pain involving the acquisition and preservation of the wealth. The difficulty of its acquisition lies in that it shows its back to those who hanker after it and follows or attracts them who want to be away from it.[51] Annamacharya describes the delusive nature of the wealth by comparing it to a bait which traps the fish.[52] Hence, he prefers poverty to richness which is the root-cause of all miseries and expresses his satisfaction with gruel rather than with hard-earned ambrosia.[53]

In one song the poet beautifully depicts the Vilāsa or sport of the Mother Lakshmi. The poet extols the goddess as

existing in two forms, viz., Māyā and refuge. It must be noted that the goddess assumes these forms in accordance with the inherent tendencies of the Jiva. In her delusive form she appears in the form of various currencies such as Rūka, Māda, Ruvva*, also in the form of gleamingly hidden treasure and other properties. But she won't stay at any place or with any person forever and constantly wanders from place to place. "Dakoni unnacota tānundadadivo." By virtue of this characteristic she makes one a king, another a servant, displaces grains from place to place, fills the purse of one and becomes the property of another.[54]

In this connection it is also significant to note Annamayya's comparison of wealth to ice and to the clothes of washerman indicating its evanescence and impermanence. No garment will remain with washerman permanently.[55] Further Lakshmi has her ethical influence on the Jivas in accordance with their inherent natures. Thus she makes one meritorious, another sinner and is responsible for mental vagaries by way of creating quarrel among people through gamble. But she stays with Annamayya with delight in both forms as the bestower of prosperity both material as well as spiritual.[56]

Annamacharya describes the transiency of other properties like residence, lands, etc., on the subjective grounds. "Cennumīra grihārāmakshetrādiviyella yennagā nidriñcuveḷa yedanunduno."[57] That these things do not exist at all times is given to man's experience. They cannot have existence at the time when man is asleep. Annamayya not only speaks of transiency of objective universe on subjective grounds, but also that of subject who enjoys the mundane objects. He says "Oh Lord, Your infinite glories serve lessons to Jivas. This earth crowded with all sorts of crops, herbs and plants has become the inherited wealth of many in the past. Many have enjoyed this universe, thinking that it is their own property."[58] That

*Rūka means pie, Māda is equal to half a Pagoda, and Ruvva constitutes one fourth of a rupee.

means men who think that they are the owners of the whole earth cannot enjoy it forever because they themselves are shortlived.*

Speaking of intermediate nature of man's kith and kin he says "Where were this assembly of sons, friends and the like at the time of one's birth?[59] Man comes to be related with various persons only in the intermediate period between birth and death.

These relatives coming in between cannot help man at the time of distress. They are self-motivated "Ātmapoṣa-kulu"—self-nourishers. They help man if only there is the possibility of their being benefitted by him. They display their seeming co-operation only at the time of eating-Bhojana sahāyulu-but forsake man when he is caught up in sorrows.[60] Śripādarāya (1404 AD) similarly says "These relatives watch your house-door when you are rich. But when poverty befalls, they turn their face aside like a camel.[61] Similarly Annamacharya says "Relatives retreat from you and ignore you when you become poor and wretched. Women abhor when you are old. Your kith and kin emit poison on you" and emphasises in contrast to this behaviour the unconditional benevolence of God.[62]

3. Cause of Bondage

The basic cause of bondage is ignorance which lies in forgetting the supremacy of God and mistaking that the material world for final goal of life. It is ignorance that makes man do all sorts of Karma and thereby put him in the interminable cycle of transmigration. In one song Annamayya

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*Annamayya here is speaking of the impermanence of man's life only on empirical basis. We should not take his statement as having any ontological significance. When he says that man is impermanent, man is so only in respect of his specific form or mode and not in respect of his essence as a soul.

clearly distinguishes ignorance from knowledge, and emphasises that man cannot have both simultaneously and that possession of one implies the giving up of the other.

> "One is right knowledge. The other is ignorance. Oh wise men, adhere to only one path (first).
>
> If one knows oneself, the bodily enjoyments are not of any avail, for the latter constitute Prakriti. If on the other hand one is given to mundane enjoyment, one cannot know oneself, for one is in essence, Jiva. (Spiritual in nature).
>
> If one wants to know God, he should give up performing Kāmya Karma for the latter leads one to bondage. On the other hand if one becomes bound by it, God will not be accessible to him for God is Svatantra.
>
> If one is desirous of attaining Moksha one cannot get heaven. If, on the other hand one desires heavenly enjoyment, one cannot get liberation, for surrender to the husband of Alamelumanga alone constitutes the greatest means of salvation."[63]

From the above song we can clearly make out that ignorance involves the absence of knowledge of oneself as different from body or Prakriti and that of God's all-powerful nature. It also involves the positive mis-conception that mundane enjoyment either here or in the heaven is the ultimate goal.

4. Concept of Māyā

Besides this, Annamacharya also refers to Māyā frequently in his songs. Objectively speaking, Māyā is the power through which God manifests the whole universe, while from the subjective stand-point it is the cause of illusion in the self, creating forgetfulness of God in it and the mis-conception that world of common experience itself is final. In this respect Viśiṣṭādvaita differs from Advaita because it does not actually identify māyā with illusion. Māyā and illusion are not identical totally but different, having inseparable

relationship of cause and effect. Further, the concept of Māyā in Annamayya's songs is not different from that of Sūtra which we have already dealt with in the previous chapters. Māyā and Sūtra are the two terms used by the mystics to express the all-controlling nature of God. The concept of Māyā runs through various devotional sentiments in the songs of Annamayya. In one stage he humbly expresses his inability to overcome the power of Māyā. In another stage, he deems God responsible for his sins and in still a higher stage of devotion he goes to the extent of thinking that it is sinful even to work for liberation.

According to Annamayya, the formidable nature of Māyā lies in its enticing man into its nets despite man's rigorous effort to get rid of it. Annamayya says "Divine Māyā teaches one how to be a Samsāri. It forcibly drags him into its clutches despite his attempt to escape from its stronghold. If one does not want to comply with it, it forcibly compels him to do so."[64] Annamayya identifies it with royal command and says that he cannot wager against this supreme command. "Balimā rājājñato?"[65] Māyā is such an Insurmountable force that even great souls are not spared by it. It makes an ascetic (Sanyāsin) beg for earning his livelihood.[66] Even Nārada the foremost among God's devotees could not escape its delusive force. It converted him into a woman and made him get children by Tāladhwaja.[67]

Māyā has its away over man's birth, enjoyment and action. Man is born at the divine behest and births are the tangles (Cikkulu) spread by the Lord.[68] The pleasure and pain, merit and sin which make their way into the individual deceptively are God's creation (Kalpitālu).[69] The poet in one song describes beautifully the wonderful power of Māyā to ensnare the soul in the cage of physical body and make the soul identify itself with the physical body. "Oh! What a wonder! This verily is the Māyā of Ishwara. The lump of

flesh and filthy excreta acquired the genealogical form of family and race. This leather bag comprising nine apertures acquired the importance of being addressed with respect by name. This bump of blood and bones got relationship with Karma. This thick mass (covered) with hairs acquired relationship with Samsaric enjoyment. This bowl of varied forms and faces comprising nerves and the like acquired shyness or modesty on earth. When Lord Venkateshwara willed, the vital air became firmly established in it."[70]

Further Māyā has its influence on man's ethical life also. The inordinate love for one's physical body which is the abode of all sorts of filth, the mental inconstancy, mind cherishing desires, sense-indulgence - all these are due to Māyā.[71] The poet describes his mental vagaries in that whatever others do he also would do without adhering to any single path steadfastly and this according to him is due to Māyā.[72] The senses being God's creation it is impossible for man to overcome them.[73] Annamayya says that Māyā teaches man how to be sense-indulgent and the tongue how to indulge in relishing the six kinds of tastes.[74] According to Annamayya this Samsara is originated by Vishnu-Māyā. Hari has created everything as having specific nature (Prakriti) and any attempt to change the course of the Samsara and set right one's inherent nature would be futile on man's part.[75] Any effort to overcome this Māyā, to subjugate the force of sense organs and any attempt to refuse to bear the brunt of Samsāra would not only be futile but also tantamounts to transgression of the supreme command.[76] Such a powerful force can be overcome by none except God. "The king alone can rescind his royal command" says Annamacharya. "Rājājña maraliñca rāje karta".[77]

Such a seemingly strange view may drive one into thought whether Annamayya is advocating materialism in the guise of theism. A materialist may seek justification from this view, arguing "If working for salvation amounts to

a gross violation of the supreme command then it follows that to be worldly and sensuous is to follow it." But we should note that what Annamacharya means by such expressions is neither passivism nor sense-indulgence but self-surrender to God. Insurmountable nature of Māyā and possibility of its subjugation through self-surrender devoid of limited ego are the points implied in such seemingly strange expressions. Annamacharya is not tired of saying that if man surrenders to God, if he is endowed with supreme knowledge and devotion, he would not be affected by merit and sin, the evil force of senses and the sufferings of Samsāra.[78] He prescribes the mode of procuring divine permission or order - "Appaṇa", to get one self rid of Māyā through 'Saranāgati'. feet.[79] In one song Annamacharya says exactly in the manner of Gita "Inscrutable is Thy Māyā which entices men into its delusive nets in various ways. One should seek refuge with You lest one gets entangled in it."[80] Thus what Annamayya means by such expressions is egoless self-surrender to God. Any thought of overcoming this Māyā by oneself is to ignore the Supreme Power and that tantamounts to sin. If mere thought that one is efforting for Moksha itself is sinful nothing can be told of him who seeks justification from this view in support of his materialistic theory.*

5. Description of the plight of the self

A true devotee is not only concerned with his own spiritual welfare but also thinks of others. Whenever a saint sees a man leading an inferior life and being subject to suffering, he identifies himself with him, feels as if he himself is leading a life of low morals and sufrering, and pain gushes forth from his heart naturally and spontaneously. He pities, cries in despair that the soul should not have been subject to such a plight and implores God to be gracious towards it. Annamayya looks upon worldly objects with contempt and those

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* The other implications of this view have already been discussed in the previous chapter.

who are attached to them with sympathy. In former case he hurls derogatory remarks while in the latter case he is overcome with compassion or pity. A perfect devotee as he is, he often begs God on their behalf to protect them. He often refers to the individual as Jīva, Prāni which reveals his regret over man's life of low condition. Man's life is compared to a granary with grains filling it up to its brim. That means he owes his life to his own past Karma. He is born on this earth just to enjoy what he earned during his past lives.[81] Annamayya says "Men descend from the upper world (heaven or hell after their Karma is exhausted) to this earth, nourish their bodies with food, enjoy there sumptously what they earned previously and add to their store-houses of Karma which is to be reaped in the future."-This goes on end lessly and the souls of countless desires unceasingly rotate like a roller in the transmigratory cycle.[82] Getting themselves entangled in the delusive nets of God, they take countless births in countless places.[83] Man borns in all Yonis and casts off many a physical encasement "Bahudehakavacamula bāradosina vādu." Many are the places where Jiva has taken his birth.* He holds relation filially with all, becoming son, brother, father to many and holds marital relation with all beings in his different births. He borns in all Yonis, assumes all forms and has inter-course with all of them in his different births. "Andarilo butti andarilo ceri andari rupamulatu tānai.[84] Annamayya anxiously tells "We do not know what would be, where would be he in the future."[85]

In his life on earth man becomes the victim of the harassments of the villains (Dundagīlalu) like desires, poverty, hunger, anger, senses, ignorance and in short the Samsāra. He, the poet tells, is made to roam about the mád-shops of

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* Kanakadasa says similarly "Huttada yonigalilla, mettada bhūmigalilla" (Kula kulavendu). Purandaradasa also says "Hinde ha'avu kavacangala kalakondi" - See RD Ranade, Pathway to God in Karnataka Literature - Bharatiya Vidya Bhavan, Bombay 1960, p. 31.

desires, poverty makes him bow with folded hands before kings, hunger makes him swallow even the poison, the ghost of anger makes him forget himself (and induces him to indulge in all sorts of heinous acts). The intoxication of sin opens for him the ditch of hell, the ignorance confines him in the cattle-pound of Samsāra and the cords of senses bind him firmly. "Alas!" cries the poet in sympathy, "the Jiva is being trampled on and put to terrible freight by these villains. Oh gods, where are You? I do not know who will take care of him."[86] While here the poet alienates the evil from the self and speaks as though it is harassing the self from outside, in some songs the poet identifies the Jiva with the evil, speaks of it verily as the abode of evil and regrets over it. Man is put to such a ridiculous condition (Nagupātlu) that his life is full of contrasts. He washes off the filth with one hand and eats with another, be indifferent towards world like an ascetic during sleep but engages himself in the pursuit of enjoyment during waking state.[87] He outwardly expresses himself as if he were an ardent follower of scriptural codes but internally concentrates upon women's flesh. Such a man whose life is full of contrasts and who is not ashamed of his filth cannot know God's greatness, practice devotion, see the Lord and attain thereby the highest bliss.[88] He is so mean-minded that he attributes his success to his own achievement and blames God for his failure. He expects good from sinful acts and seeks merit in the hell.* Annamacharya expresses his deep concern over common-folk leading a despicable life thus "I do not know where the Lord exists. He does not listen to my wails. Alas! Should He not forgiving them, shower His mercy upon them?[89] Annamacharya

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* Vyāsa gives out the same idea in a Sanskrit verse "Puṇyeṣu phalamiccanti puṇyam neccanti mānavah/Na pāpaphala miccanti pāpam kurvanti yatnatahll" Men like to have the result of merit but do not want to acquire it. They do not like to have the result of sin, but deliberately indulge in sinful deeds.

likens the Samsāra to three things, a poisonous fruit - Musidi pandu - known for its external charm, a serpent incessantly emitting poison and a razor with its sharp edge smeared with honey. Men, he says, go to appropriate the poisonous fruit of Samsāra lured by its external charm. Like fools, who lick honey smeared on the sharp edge of the razor and thereby get their tongue bruised, these men fall preys to seemingly pleasant Samsāra and thus get themselves entangled in it. They go to play frolic with this venomous serpent with the least awareness of the consequences.[90] Annamayya expresses his anxiety over man becoming sense-indulgent. "Alas! Whst would be the fate if the mind itself becomes a slave of sense objects. What would be the fate of the kingdom if the king himself joins the band of theives? What would be the fate ot man if his mouth itself starts relishing bitter?"[91]

Men do not take to paths easily available to them, but resort to by-lanes and thus become bound by Karma. They are reluctant to take the wish-yielding ruby of devotion, drink the ambrosia of the divine name, cross the ocean of Samsāra by the boat of surrender, amass the wealth of servant-hood available to them in abundance and receive the blessings of God's servants.[92] They seek god elsewhere without knowing that He is present here itself, manifesting everywhere in the universe.[93] Annamacharya cries "Alas! This Jiva is ceaselessly subject to agonies! Should it not attain happiness? Should not good befall on it at least for a while? Should it not get rid of its sorrows?" Annamayya attributes regretfully its pitiable condition to its own past Karma - "Pūrvakarma śeṣamu".[94]

The poet deplores not only man's reluctance to take to right path but also their becoming victims of Māyā despite their taking to right path. It is a case of man knowing the good, also doing the good and yet becoming deluded. They know God's Supremacy, ought and ougt-not, listen to

Puranas and the teachings of great men, observe many austerities, perform charity, go on pilgrimage to various holy places, practice meditation, sing God's glory, worship Him and offer adorations to Him with upheld hands. Yet owing to lack of firm faith and devotion in God's all-doing power and in His presence in the holy idol, become deluded and and thus are unable to know God's real nature.[95]

Another factor causing pain in the heart of Annamayya is men's subservience to dissolute men. Seeking ordinary men for one's livelihood, and petty fame has been condemned and bemoaned by all saints. Tyāgayya's refusal of the royal offer culminated in the loss of his Arcā Murthy which after some days he could regain. Annamayya's refusal to praise Sāluva Narasinga resulted in his imprisonment. He frequently regrets men ignoring God and seeking the patron of the so-called great men of the earth. "When God's service is there within man's easy access I wonder men seeking others".[96] "I am worried at this. Would man know until knowledge dawns on him? Man owes his birth to God but does the service of another. The foolishness, impropriety and ungratefulness on the part of man who owes his existence to God but goes to serve ordinary men is signified in the analogy characteristic of Tāllapāka poets ."Garimaneru gudici kāluva bogadinatlu." Would it do good, would it be sane on one's part who drinking river water which is superior goes in praise of a small stream?[97] Annamayya prefers the life of an animal and that of a bird in the forest to doing the service of ordinary men, praise and entreat before all and sundry.[98] The poet compares such men to fools who leaving aside the wish-yielding cow, go to draw milk out of an ox. "Of what use is it if men refraining from doing God's service give their mind to others' service? Alas; What would be the fate of a wife if she leaving her charming husband, roams about everywhere?"[99] Such an act according to Annamayya is not different from adultery and prostitution. The words "Ayyo" and "Edi teragu" have a combined effect of poet's expres-

sion of anxiety and sympathy. The poet advises man "Oh Man! Why should you who are born as a human being approach the being of your own status and class and subject yourself to all sorts of agonies? To fill up a small stomach and for merely getting a pittance you go to places which are not worth-approaching and beseech all and sundry ?"[100]

NOTES

1. Anantakrishna Sarma R. & Srinivasacharya U. (Eds), *Adhyatma Samkirtanalu*, TT Devastanams, Tirupati, 1952, Vol 8 Kirtana 9.
2. Ramasubba Sarma G. (Ed.), *Adhyatma Samkirtanalu*, TT Devastanams, Tirupati 1980, Vol 1 Kirtana 95.
3. Anantakrishna Sarma R. & Srinivasacharya U. (Eds.) *Adhyatma Samkirtanalu*, TT Devastanams, Tirupati 1951, Vol. 7, Kirtana 189.
4. Anantakrishna Sarma R. (Ed.), *Adhyatma Samkirtanalu*, TT Devastanams, Tirupati 1952, Vol. 9, Kirtana 7.
5. Anantakrishna Sarma R. & Srinivasacharya U. *Op, Cit.*, Vol. 8, Kirtana 185.
6. Ibid., Kirtana 41.
7. Ibid., Kirtana 185.
8. Purushottam V. (Ed.), *Annamacharyulavāri Adhyatma Sringara Samkirtanalu*, TT Devastanams, Tirupati, 1980, Vol. 2, p. 130.
9. Subodha Rama Rao M. (Ed.), *Karnataka Haridasa Kirtana Tarangini*, Subodha Prakatanalaya, Bangalore, 1964, p. 146, "Allide Nammamane".
10. Anantakrishna Sarma R. & Srinivasacharya U. *Op. Cit.*, Vol. 8, Kirtana 41.
11. Ibid., Vol. 7, Kirtana 161; See Gītā 6-34.
12. Ibid., Vol. 7, Kirtana 144 & 227.
13. Vijayaraghavacharya V. & Adinarayana Naidu G. (Eds.).

Adhyatma Samkirtanalu, TT Devastanams 1936, Vol. 2 Kirtana 55.

14. Purushottam V. (Ed.), *Annamacharyulavari Adhyatma Sringara Samkirtanalu*, TT Devastanams, Tirupati 1980, Vol 3 p. 154.
15. Anantakrishna Sarma R. and Srinivasacharya U., *Op. Cit*, Vol 8 Kirtana 124.
16. Purushottam V. *Op., Cit.*, Vol. 2 p. 92.
17. Anantakrishna Sarma R. & Srinivasacharya U. *Op. Cit.*, Vol. 8 Kirtana 124.
18. Ibid., Kirtana 47.
19. Ibid.; Vol. 7, Kirtanas 115, 193 & 227; Purushottam V. *Op. Cit.*, Vol 3, p. 193.
20. Purushottam V. *Op. Cit.*, Vol. 2, p. 130.
21. Ibid., p. 363.
22. Ibid., Vol. 3, p. 154.
23. Anantakrishna Sarma R. & Srinivasacharya U. *Op. Cit.*, Vol. 8, Kirtana 41.
24. Purushottam V. *Op. Cit.*, Vol. 2, p. 130.
25. Anantakrishna Sarma R. & Srinivasacharya U. *Op. Cit.*, Vol. 7, Kirtana 187; See Gita 2-27 & 28.
26. Ibid., Vol. 8, Kirtana 41; Nammālvar gives out a similar illustration in his Tiruvaimozhi-"Irumbunda nīradu pola"
27. Vijayaraghavacharya V. & Adinarayana Naidu G. *Op. Cit.*, Vol. 2, Kirtana 65.
28. Ibid.
29. Purushottam V. *Op. Cit.*, Vol. 3, p. 182: "Kalalo nintulu galasinatlane veligāntala todi vedukalu".
30. Vijayaraghavacharya V. & Adinarayana Naidu G. *Op. Cit.*, Vol. 2, Kirtana 65.
31. Ibid., Kirtana 269: "Anniveduka'a Yakhila Prapañcamu Kannulumūsite Nekkadunduno";
Kirtana 55: "Nityamu Niduralonane Galalagainādu yetti Yīkāpuramulivi Yendunduno".
32. Ibid., Kirtana 269.
33. Purushottam V. *Op. Cit.*, Vol. 1, p. 336: "Yedi dalañcina nekālambunu sūdu|a mūtala sukhamulivi".

34. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol 7 Kirtana 179.
35. Purushottam V., *Op. Cit.*, Vol. 3, p. 154.
36. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 8, Kirtana 41.
37. Ramasubbasarma G., *Op. Cit.*, Vol. 1, Kirtana 1: "Nippula mīda jallina nūnelu nigadi tanivileni yāsalu"
38. Purushottam V., *Op. Cit.*, Vol. 2, p. 92.
39. Anantakrishna Sarma R. & Srinivasacharya U. *Op. Cit.*, Vol. 7, Kirtana 6; See also Vol. 8, Kirtana 160 & 215.
40. For instance the synonyms used in 8-273 are not repeated in 9-6.
41. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 7, Kirtana 33; Vol. 8, Kirtana 273.
42. Ibid., Vol. 8, Kirtana 160; See also Kirtana 215.
43. Ibid Kirtana 273.
44. Ibid., Vol. 7, Kirtana 33.
45. Anantakrishna Sarma R., *Op. Cit.*, Vol. 9, Kirtana 6.
46. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 8 Kirtana 13; See also Ramasubbasarma R., *Op. Cit.*, Vol. 1, Kirtana 1 & 103.
47. Ibid., Vol. 7, Kirtana 33.
48. This is what is called by Patanjali in the Yoga Sutras Pratipakṣabhāvanam - "Vitarkabādhane pratipaksha bhāvanam" - 2-33.
49. Ramasubbasarma G. *Op.Cit.*, Vol. 1, Kirtana 196.
50. Vijayaraghavacharya V., & Adinarayana Naidu G., *Op. Cit.*, Vol. 2, Kirtana 294.
51. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 8, Kirtana 160.
52. Purushottam V., *Op. Cit.*, Vol. 3, p. 351.
53. Ibid,, Vol. 1, p. 362.
54. Ramasubbasarma G., *Op. Cit.*, Vol. 1, Kirtana 458.
55. Purushottam V., *Op. Cit.*, Vol. 3, p. 154; Vol. 2, p. 363.
56. Ramasubbasarma G., *Op. Cit.*, Vol. 1, Kirtana 453.
57. Vijayaraghavacharya V. & Adinarayana Naidu G., *Op. Cit.*, Vol. 2' Kirtana 269.

58. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit* Vol. 7, Kirtana 124.
59. Vijayaraghavacharya V. & Adinarayana Naidu G., *Op. Cit.*, Vol. 2, Kirtana 269.
60. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit* Vol. 7, Kirtana 72.
61. Kāḷa beḷadingḷu yīsamsāra
62. Vijayaraghavacharya V. & Adinarayana Naidu G., *Op. Cit.*, Vol. 2, Kirtana 58.
63. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit* Vol. 7, Kirtana 123.
64. Ibid., Vol. 8, Kirtana 237.
65. Ibid., Vol. 7, Kirtana 209.
66. Ibid., Vol. 8, Kirtana 237.
67. Ibid., Vol. 7, Kirtana 213: See also Devībhāgavat 6-28-29.
68. Ibid., Vol. 8, Kirtana 249: Vol. 7, Kirtana 209.
69. Ibid., Kirtana 246.
70. Ibid., Vol. 7, Kirtana 17.
71. Ibid., Vol. 8, Kirtana 288; Vol. 7, Kirtana 209.
72. Ibid., Kirtana 168.
73. Ibid., Vol. 7, Kirtana 209.
74. Ibid., Vol. 8, Kirtana 237.
75. Ibid., Kirtana 263.
76. Ibid., Kirtana 26; See also Vol. 7, Kirtanas 164 & 221
77. Ibid., Vol. 7, Kirtanas 209 & 213.
78. Ibid., Vol. 8, Kirtana 263.
79. Ibid., Vol. 8, Kirtana 209.
80. Ibid., Kirtana 101; See also Gītā 7-14.
81. Purushottam V., *Op. Cit.*, p. 363: "Gāde bosina koluci karmi samsārambu".
82. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.* Vol. 7, Kirtana 32: "Minnu pai nunna jīvuiu mannu pai bravesinci Annadvāramuna dehamu moci Munnitidā-na phaā limmula bhuljinci yappati tinnanikarmamula, gādela boserayyā.
83. Ramasubbasarma G., *Op. Cit.*, Vol. 1, Kirtana 97.

84. Ibid., Kirtana 196.
85. Ibid., Kirtana 85.
86. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*. Vol. 8, Kirtana 64.
87. Ibid., Kirtana 77.
88. Ibid., Kirtana 135.
89. Ibid., Kirtana 77; See also Kirtana 115.
90. Purushottam V., *Op. Cit.*, Vol., 1. p. 34.
91 Ibid., Vol., 2, p. 308.
92 Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 8, Kirtana 279.
93. Ibid., Kirtana 78.
94. Ramasubbasarma G., *Op. Cit.*, Vol. 1, Kirtana 113; See also Purushottam V., *Op. Cit.*, Vol. 1, p. 31.
95. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol., 8, Kirtana 214; Vol. 7, Kirtana 53; See also Vol. 7, Kirtana 267.
96. Ibid., Kirtana 78.
97. Ibid., Kirtana 67.
98. Ramasubbasarma G., *Op. Cit.*, Vol. 1, Kirtana 397.
99. Purushottam V., *Op. Cit.*, Vol. 2, p. 308.
100. Ramamasubbasarma G., *Op. Cit.*, Vol. 1, Kirtana 196: "Manujudai putti manujuni sevinci Anudinamu dukhamandanela Juttedu gadupukai coranicotla cocci Pattedu gūtikai batimāli".

8 CHAPTER

NATURE OF MOKSHA

Philosophy is not merely an inquiry into the nature of the ultimate reality but also constitutes the study of the nature of the ultimate goal of man and thereby the means of attaining it. Indian philosophy designates this final goal of man as Moksha which signifies the state of freedom from all sorrows. There are vatious conceptions of Moksha in Indian philosopy and in the present context it is not necessary for us to deal with all of them.

1. Bondage is Real and a Necessary Factor.

Bondage lies in not knowing God's Supremacy. The very inquiry into the nature of the ultimate goal of man into the means of attaining it implies the existence and reality of evil or bondage. Philosophical inquiry is an outcome of the recognition of suffering which necessitated our philosophers to eke out a way to get rid of it. Annamacharya frequently criticises the view that Moksha is unattainable. According to Advaita a thing being attainable or produced implies its absence before as well as after its attainment or production. Whatever has origin must have an end and there is the possibility that we might be separated from the thing which we acquire or attain. Since the object of attainment constitutes the very subject which in its essential nature is not different from Brahman, there is no such question of the so-called attainer being separtated from the object of his attainment. We cannot go to what is already reached nor can we come out of it.[1] According to Māndūkya Kārikā in the highest state there is neither destruction, nor creation, neither bondage nor one who aspires after salvation nor liberated."[2]

Annamacharya, however, as a staunch devotee of God does not take into consideration the possibility of such a

transcendental experience and he taking the view of Advaita on salvation at the face-value, directs criticim on empirical grounds. According to him, positing the view that there is no salvation is as good as rejecting the doctrine of Karma. "Salvation is very near to those who believe that all austerities will yield fruit. On the other hand for those who believe their austerities to be fruitless there is no salvation."[3] He exposes the incompatibility in Advaitin's proud feeling of himself as a great Yogi and yet maintaining that there is no salvation.[4] He says that if there is neither bondage nor liberation there is no use or purpose in man's endeavouring for liberation by way of performing pious deeds like Japa, listening to Vedanta, etc., and all that is done would go futile.[5]

According to the poet bondage is not only real but also constitutes a necessary factor for one's spiritual attainment. Man, he says, cannot understand virtue without knowing crookedness, cannot enjoy the pleasantness of the shade without getting schorched in the hot sunshine, cannot climb to the highest altar without falling down and can enjoy the highest state only when he realises the evil nature of Samsāra. It is for this reason God puts man in bondage. It is not, says the poet, that God is envious of us to plunge us in Samsāra, but that He puts us in bondage for our own welfare. He further says that the very purpose of Māyā in putting men into Samsāra is to make them Jñānis. The purpose of Māyā is its own cessation, making the individuls free from all evils. While admonishing men to refrain from preaching one another, he says "The Father knows how to correct His children without needing others' advice; day and night do not occur at others' instance; like-wise Māyā teaches men all things, plunges them in Samsāra, subjects them to all sorts of miseries and thereby makes them realise its evil nature."[6] Whatever may be the philosophical implication and sanity of Annamayya's argument, that bondage or evil nature of life is a basic premise necessitating the release from it is clear from this.

A philosophical interpretation of the view that God is the author of man's salvation and bondage has already been attempted.[7]

2. Rejection of View that Attainment of Heaven is Salvation

Annamacharya rejects Svarga or heavenly enjoyment as transitory and trivial and distinguishes it from the highest object of man's life. The duration of man's existence in the heaven is determined by the quantity of merit or Adrista he acquires in the mortal world through the performance of meritorious deeds and with the exhaustion of merit he is sure to come again to this world. Annamayya says "Performing all sorts of meritorious deeds, and doing service to all gods to my heart's content I attained heaven ; but with the exhaustion of merit, I again came back to my original births and thus I never have seen the highest object of my life." "The fourteen worlds do not help me in the attainment of salvation."[8]

3. Attainment of Brahman is Salvation.

According to Annamacharya attainment or vision of Brahman or the Lord who hastened to the rescue of the elephant when the latter helplessly addressed Him as 'Mūla', from whose navel springs up the whole universe and into whose womb it ultimately enters at the time of dissolution is the ultimate goal of man. He further speaks of Lord Hari as being the final consummation of all activities like charities, prayer penance, japa, knowledege, pilgrimage, Yoga and the study of Vedas and other sciences.[9] What is peculiar in and what distinguishes Annamacharya from the classical Visistā-dvaita is his usage of the term 'Kaivalya' synonymously with Moksha. Visistādvaita though accepts as a higher spiritual state does not place it on par with Moksha. The conception of the soul according to the school is that it is finite and not infinite as in Jainism. Since Kaivalya represents the knowledge centered around the finite self, it cannot come on par with Moksha which represents the knowledge centered around

the infinite Brahman.[10] But Annamayya does not involve himself in all these polemics and liberally makes use of the term as identical with liberation.

4. Nature of the Soul in the State oi Salvation.

Regarding what constitutes the nature of the soul in the state of liberation, we have a very few references in Annamayya's songs. a) It is clear from his criticism of Advaita that according to him the soul retains its individuality in the state of liberation. He ridicules Advaitins as atheists and says that by denying their own individuality they attain "nothing".[11] He further says "These ordinary men existing in the world think themselves to be non-existent."[12] Viśiṣtadvaita offers its own logic for corroborating the individuality of the self. According to it, the individuality of the self in the highest state will not be dissolved since knowership constitutes the essential nature of the self. If Moksha is characterised by the immediate perception of Brahman by the self, the distinction between experient and experinced has to be necessarily posited. b) When Annamacharya describes the soul as *Sarvagata* and speaks of the knowledge as all-pervasive, he is describing the nature of the soul in its highest state. According to Viśiṣtādvaita, in the highest state, the attributive intelligence of the soul becomes all-pervasive.[13] c) Further Moksha is not only characterised by the vision of God but also the vision of oneself as existing in God. Self-realisation is not merely a state of realisation of one's own pristine nature. It is characterised by the realisation of oneself as existing in the all-comprehensive God. Annamayya describes this in his own way by comparing the God-vision to perception of one's reflection in a mirror. "We have legends speaking of animals as having taken delight at seeing themselves in the mirror. Likewise self-bliss lies in delighting oneself in the direct presence of Lord Venkatapaty."[14] That means according to Annamayya God is a mirror, the self is the bimba and the perception by the self of itself in the divine mirror secures to it the self-

bliss or Ātmānanda. In other words, God is a mirror not dead like an ordinary mirror which depends upon an object and light - both external to it - for reflection. Strictly speaking there is neither bimba nor light external to or independent of this live divine mirror. God verily is the light, the mirror as well as bimba whereas the universe of soul and matter constitutes God's reflection or emanation. According to Annamacharya the state of Moksha is characterised by the external reflection, viz., self itself finding its internal subsistence in the mirror of God and this discovery of oneself as existing in God leads it to Ātmānandam. d) Annamacharya's advice "Samāna bhogamutodanundaro"and his exaltation of God's servant as a veritable God signify the the nature of the individual soul as sharing God's bliss and knowledge.[15] According to Viśiṣṭādvaita the soul in the highest state attains likeness with God in respect of purity, knowedge and bliss. This likeness, however, is not total. According to the school the soul though attains similarity with God in respect of knowledge and bliss cannot do so in respect of God's nature of omnipotency and grace.[16]. e) The highest state of Moksha is not merely a passive state of enjoyment but also a dynamic one characterised by Kainkarya or Seva. If Moksha constitutes the blissful realisation of one's subservience to God, it should manifest through the service of God. Annamacharya often exalts the service of God over the bliss achieved by divine perception.[17]

5. Videha Mukti and Jivanmukti

Regarding the time or condition in which liberation is attained, Advaita says that the moment knowledge dawns in the soul, it is said to be liberated even if it is associated with physical body. The Prārabdha has no binding effect on the realised soul with its Sancita and Āgāmi Karmas being totally wiped off. But according to Viśiṣṭādvaita liberation in the strict sense is possible only when the soul is freed from the physical encasement.[18] According to it, the very

concept of Mukti of Advaita is not in consonance with the theory that bondage is illusion. Rāmānuja questions the purpose of Advaitin's adding the prefix 'Jīvat' which implies that the soul is to await another liberation at the time of bodily death after getting liberation during its embodied state.

Annamacharya, however, is not rigid in respect of these theories. He in his compositions speaks of both the views. His famous composition "Nānāti baduku nātakamu" corroborates the case of Videha Mukti. In that song the poet makes a contrast between the two-fold manifestation (Vibhūti) of God, viz,, eternal and sportive (Nitya and Leelā). According to the poet all the intermediate things occurring in-between the two certainties of man's life, viz., birth and death, are merely a play whereas Kaivalya alone is permanent. The expression "Ubhayakarmamulu dātinapude kaivalyamu" specifies the exact condition in which man attains liberation, i. e., when the soul crosses the barrier ef two-fold Karma either good and bad or Prārabdha and Sañcita - the karma which has already begun to yield its fruit and the past accumulatad karma which is yet to be reaped. The expression "Kānaka Kannadi kaivalyamu" signifies that such a state cannot be attained at present or here in this world, but is attainable in time to come, i. e., in the future. This finds its further elaboration in the expression "Gaganamu mīdidi kaivalyamu" which specifies the exact locus where man attains liberation viz., upper world or Vaikuntham or Nityavibhūti. According to Annamacharya man's aim is fulfilled in the world beyond only and he advises that it is not good for us to waste our wisdom towards leading a petty mundane life and that we should acquaint ourselves with the way of attaining Vaikuntham through becoming Hari's servants. The expression "Kattagadapatidi kaivalyamu" wards off the doubt whether such a liberation attained in time will be transitory. Kaivalya is the final goal to be sought after by everyone and after attaining which nothing remains for man to be achieved.[19]

Annamacharya equally upholds Jivanmukti. He directly refers to the term in many places. According to him if one learns to remember God in one's mind, one will be spoken as a Jīvanmukta.[20] Though his concept of Mukti differs from that of Advaita, yet according to him it is possible for man to get liberation in embodiment if man is endowed with the all-pervasive vision of God and ethical perfection. He is not tired of proclaiming that God is not in some unknown place, but here itself, the realisation of which bestows to man Mukti. For a Jñāni, says Annamayya, the world given to common experience itself is Vaikuntham, whatever is thought by him constitutes the secret of truth, whatever is uttered the sacred Manthram, whatever is done divine and whatever heard Vedānta.[21] According to Annamayya freedom from desire, merit and sin, lust and anger, sense of taste, love for one's body, the service of others alone is Moksha and such a state is not to be thought of existing elsewhere, but here itself. "Arasi verokacō muktadugaga valadu sārapu laukika vimocaname mukti."[22] The poet in a song describes how people being deluded by Māyā think that the highest exists in some unknown place, how with the destruction of ego, desires and doubts and how with their becoming endowed with mental equanimity and devotion, Hari becomes very near to them.[23]

6. Eternal Damnation Rejected.

There, however, are no souls who are deprived of salvation. The poet is positive in speaking of salvation for all when he cites the mythological instance of Srirāma taking all beings of Ayodhya to Vaikuntham at the end of His incarnation. "Why still disputation? Why still this talk that some have no salvation? When I heard that Thou gavest Moksham to all Jivas at the bank of Sarayū, all my doubts vanished and I realised that Thou art the sole refuge on earth."[24] Further the all-encompassing nature of God's grace is described by the instances of Prahlāda, Draupadi, Gajendra and Kuchela. The saving grace of the Lord, says the poet, does not take into consideration the age, sex and the finan-

cial conditions of the recepient. Without ignoring Prahlāda's word to be a childish prattle, the Lord appeared Himself before the boy; without deeming the elephant a wild beast and Draupadi an ordinary woman He hastened to protect them. He blessed Kuchela with immense wealth without taking into consideration the latter's poverty. Thus the Lord blesses every being without any discrimination.[25]

NOTES

1. Vide p. 32.
2. Māndūkya Kārikā 2-32.
3. Vijayaraghavacharya V. & Adinarayana Naidu G. (Eds.), *Adhyatma Samkirtanalu,* TT Devasthanams, 1936, Vol. 2, Kirtana 391.
4. Anantakrishna Sarma R. & Srinivasacharya U. (Eds.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati, 1951, Vol. 7, Kirtana 18.
5. Anantakrishna Sarma R. & Srinivasacharya U. (Eds.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati 1952, Vol. 8, Kirtana 65.
6. Ramasubba Sarma G. (Ed.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati, 1980 Vol. 1, Kirtana 11 ; Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.,* Vol. 8, Kirtana 237.
7. Vide pp. 78-79.
8. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.,* Vol. 8 Kirtanas 72 & 205.
9. Ibid., Kirtana 241; Purushottam V. (Ed.), *Annamacharyulavari Adhyatma Sringara Samkirtanalu,* TT Devasthanams, Tirupati 1980, Vol. 2, p. 274: "Dānamulalo Hari mosamulalo Hari".
10. See Rāmānuja's Commentary on Gita Ch. 7 Verse 16.
11. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.,* Vol. 8, Kirtana 33 : "Ledu Jīvatvamanta lemalam bonduduru",

12. Ibid., Kirtana 40.
13. Vide pp. 57-58.
14. Purushottam V. *Op. Cit.*, Vol. 1, p. 110.
15. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 8 Kirtana 241; Vol. 7, Kirtana 218.
16. Srībhāṣya 4-4-17.
17. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 7, Kirtana 249 : Kaivalyamunakante Kainkarya-mekkudu".
18. Vedānta Deśika's interpretation of the phrase "Evam bhūtosi" as "Evam bhavitum upakrāntosi" in Saranāgati gadya of Rāmānuja is noteworthy in this context. That means according to him, though liberation in the strict sense of the term is possible only after the self casts off its corporeal limitations, yet the process of it is supposed to have begun during the state of embodiment itself; See also Deśika's verse:

    Tvam cet Prasīdasi Tavāsmi Samīpataścet
    Tvayyasti bhaktiranagha Kariśailanātha I
    Samsṛijyate yadi ca dāsajanastvadīyah
    Samsāra eṣa bhagavannapavarga eva II

    —Varadarāja Pañcāśat
19. Anantakrishna Sarma R. (Ed.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati, 1952 Vol. 9, Kirtana 287; Anantakrishna Sarma R. & Srinivasacharya U, *Op. Cit.*, Vol. 8, Kirtana 241.
20. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 7, Kirtana 218; See also Anantakrishna Sarma R., *Op. Cit.*, Vol. 9, Kirtana 197; Vijayaraghavacharya V. & Adinarayana Naidu G., *Op. Cit.*, Vol. 2, Kirtana 379.
21. Purushottam V., *Op. Cit.*, Vol. 1, p. 162.
22. Anantakrishna Sarma R. & Srinivasacharya U., *Op. Cit.*, Vol. 7, Kirtana 136; See also Vol. 8, Kirtanas 16, 66 & 78.
23. Vijayaraghavacharya V. & Adinarayana Naidu G., *Op. Cit.* Vol. 2, Kirtana 48.
24. Anantakrishna Sarma R. *Op. Cit.*, Vol. 9, Kirtana 64.
25. Ramasubbasarma G., *Op.Cit.*, Vol. 1, Kirtana 394; Vide pp. 79-82.

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9. CHAPTER

MEANS OF SALVATION

, **Necessity of God's Grace**

That God is the final goal to be sought after has already een stated. But how ? It is through the help of God only. iod is not only the final goal to be attained by man but also ıe means without whose grace man cannot even exist, let lone attain Him. A popular tamil saying goes that the undle of grass not only constitutes the end for the cow but lso initiates movement in the cow towards it.[1] Thus God is ıe Siddhopāya, the means already existing through whose race man attains God Himself. Annamacharya is emphatic n the view that except God nothing secures to us God. /ealth, ordinary men and merit are of no avail in our ttainment of God. Salvation is not a thing to be exchanged n barter with an economic value. The poet says "If I think f buying salvation through money it is impossible because ılvation is not a thing to be bought." He further says The earth is thronged by many souls, but none of them is ɔle to secure salvation; if I intend to rise to the highest tate through meritorious deeds which are in countless umber, it cannot be possible because they are not the proper :eps enabling me to climb to the highest state." Thus ccording to Annamacharya nothing except God will secure ılvation to man.[2]

, **Suffering Due to Absence of God's Grace.**

If one is devoid of God's grace one cannot avoid suffer- ıg humiliations. There is no exception to this. Fate works ı man's life in such a way as not to leave him until it has s full effect on him. What should come cannot but ɔme and what ought to be enjoyed cannot but ɘ enjoyed. Even great men of yore had to suffer because

of this fate which operated itself in manifold ways on them. It made, says Annamayya, moon commit adultery with Guru's wife, Indra who was possessed by excessive passion pretend or mimic like a cock, Triśanku a pariah, the god of fire deformed or ill-shaped, Dharmaraya a gambler instigating him to bet his own wife, Hariśchandra sell his wife, Śūdraka a sheep-stealer, Duryodhana hide in a tank, Brahma lose his head and Kāla cripple; it is not possible to overcome this fate (of past Karma) by human beings. It can be destroyed only by God's grace.[3]

3. God's Selection of the Soul

The view that God chooses the individual occupies prominent place in Śrīvaishnava schools. According to Annamacharya the greatness of man is not measured by man's effort, however rigorous it may be, but by God's willingness to plunge him in His grace. According to him salvation is not a thing to be achieved by all and sundry.[4] Tyāgarāja similarly told "Is the blessedness of having the direct darśan of Rāma possible even for Brahma except one who has His grace?"[5] Annamacharya illustrates this idea with two analogies. One may throw at random countless seeds on the field, but the seeds sown at the proper season alone yield fruit. A king may have many women in his gynaecium, but she having royal acceptance alone is regarded as the queen[6]. Śrīpādarāya gave out a similar expression "Arasumuttalu dāsi rambhe, Parasu muttalu lōha honnu."[7] Purandaradāsa also said "Bekāda bhaktaroḷu āduvakūsu." "The (divine) child plays with the devotees whom it likes."[8]

4. Necessity of self-effort.

Though God's grace is the basic means of salvation, yet it cannot work in the absence of any effort on the part of the individual. God's selection of the soul is not whimsical in that He chooses the soul who in turn chooses Him as his final goal. God being the supreme judge bestows salvation to the soul in accordance with inherent worth of the indivi-

dual. Further the position of God's grace as the sole means of salvation in the absence of any individual effort would mean the total negation of bondage. Again bestowing salva-to an unwilling soul would be meaningless owing to lack of wisdom in the soul with regard to the greatness of the state conferred on it. Hence the necessity of human effort. Positing the necessity of human effort, on the other hand, will not stultify the all-encompassing and unconditional nature of God's grace, because one's will itself is the result of God's Grace. God's showering of mercy need not be conditioned by the effort putforth by the individual. God being self-sufficient need not expect anything ulterior from the aspirant. The necessity of the effort is stressed only for the welfare of the human being. God has no lucrative intention in being gracious to the individual. The necessity of human effort is implied in Annamacharya's emphasis that man should make a proper use of such factors as place, birth, age, etc. It is also implicit in his advice to man to cultivate moral virtues. According to him salvation is not an easy thing to be achieved. It can be achieved only by him who puts a rigorous effort by way of getting purified of all dross. He has to overcome mental inconstancy and evil force of senses and desries. He along with God's grace should be endowed with firm devotion to Hari and do the service of Acharya.[9]

5. Bhakti as the Means of Salvation.

Though Annamacharya does not give a clear-cut formulation of Bhakti, yet we can find him referring to the term in many of his songs.[10] Viśiṣṭādvaita defines Bhakti as a form of knowledge involving the conscious practice of concentration characterised by intense love. According to Annamayya Bhakti is an unwavering attachment to God or passionate longing for the union with God involving the renunciation of all other loves or ends. He compares the passionate and unwavering nature of Bhakti to a hungry

man's panting for food, child's unslackening sight on its mother's breast, a paramour's attachment to woman, a wayfarer's eagerness to search for a lodge and a rich man's attachment to his wealth.[11] Annamayya here stresses the need for attachment not to any empirical object but to the spiritual goal. The inner element of attachment is the same but the object on which it is directed is spiritual. In one case it becomes inordinate love but in the other it comes to be recognised as devotion. The love involving the renunciation of all other loves inclusive of the love of one's own kith and kin is cited in the Bhāgavata instances of the wives of brahmins overlooking the admonitions of their husbands while giving the sacrificial food to Lord Krishna and of Rukmini venturing to join Krishna at the daring expense of the exhortation of her parents. Annamayya himself demonstrates bhakti in many of his songs as for instance when he denies to himself Godless heaven, the highest kind of enjoyment not accomplished through prostration to Hari, the ambrosia and other enjoyments not partook by God as Naivedyam, the superiority of sharing a converse with the celestials if it does not help him doing God's service, the merit not leading to Hari, the study of scriptures which do not praise God's glory, the congregation where God's stories are not listened to, the meditation which is not done on Hari and the birth in the highest order not entitling him to do God's service.[12]

6 God's Reciprocation of Love.

Such a love is not one-sided. It is equally reciprocated by God. The relation between God and His devotee is unique in that none can be without the other. It is characterised by the union of mutual love flowing uninterruptedly from and towards each other. This "bondage" of love is ineradicable and uninterceptible. Though all souls are God's subjects yet God has utmost love for persons who love Him at the expense of their closest relatives and who give themselves up to Him wholly. It is this nature of loving His

devotee that made Him uphold the acts of brahmin wives as righteous which looked sinful to the eyes of their ritual-minded husbands.[13] A devotee or servant becomes more intimate to Him than His parents, wife and brother with whom He comes to be filially related in His incarnation. For Him blood relationship has little meaning in comparison with the love emerging from the innermost recesses of His devotee's heart. Thus, Annamayya says, the Lord could bear the separation of Sītā but could not bear to live without Lakshmana (at the time when the latter was struck down by the arrow of Indrajit), could leave His parents at Ayodhya but could not do so in the case of Sugrīva whom He claimed to be His heartiest friend (at the time Sugrīva waged war against Rāvaṇa in Ravaṇa's palatial balcony) and could overlook humble request of Bharata but could not do so in the case of Vibhīṣaṇa (when the latter requested Him to accept him).[14] Thus Annamayya fancifully manoeuvres the mythological instances of Rāmāyaṇa to corroborate the loving nature of God.

7. Jñāna.

As a perquisite for treading the path of Bhakti Viśiṣtādvaita prescribes knowledge or Jñāna. Man in order to be successful in his loving meditation or Bhakti should be endowed with the mediate knowledge with utmost intellectual certainty of the self as different from the material body on one hand and as subservient to God on the other. This certainty as to the nature of oneself should be secured by the study of scriptures under the proper guidance of a Guru. The poet often criticises the Advaita standpoint that knowledge is the sole means of liberation. Dubbing it as sheer haughtiness he says "Great Yogis like Sanaka have resorted to the path of Bhakti. These men, however, without taking to that path call themselves Jñānis."[15] He says that for a man who has deeply studied all Śāstras, surrender is the means, but for a fool it is the arrogance (that I am Brahman) that is the means.[16].

As regards Annamacharya's conception of Jñāna, we can find its implications in his description of the nature of the self as different from matter and God. According to the poet knowledge of oneself as not involving in any physical activities and of God as the inciter of all psycho-physical activities is Jñāna.[17] Wisdom is knowing God, soul and body respectively as Para, Apara and Prakriti.[18] In another song Annamayya says "This greatest tradition of the foremost Yogis should be understood by the wise; one should first know oneself and then Hari as dwelling in one's heart; one should incessantly engage in Dhyāna Yoga forgetting one's association with matter."[19]

8. Karma.

Annamacharya also refers to Karma. Criticising the Advaita view that Karma cannot be the means of salvation, he exposes contradiction in Advaitins' denial of Karma as the means of salvation and yet resorting to it. He also criticises Advaitins' renouncing the Karma in the stage of Sanyāsa "They regard rituals as verily Brahman and renounce it as not being the means of salvation."[20] Karma done for the sake of God bereft of any desire will remove mental unsteadiness and thus qualifies him for acquiring self-knowledge. We have reference to Niṣkāma Karma when Annamacharya speaks of two alternatives, viz., Kāmyakarma and the highest knowledge of God, that man cannot get both at the same time and that if he wants the highest knowledge he has to shed the attachment to fruit of karma.[21] He says that though Karma in itself is an evil yet it will serve a means for man's highest goal if it is dedicated to God.[22] The very performance of karma means doing it without any attachment to its fruit. Annamacharya says that the proof of one being a performer of action is that one should habituate one's mind as not getting itself attached to its fruit. Annamayya, however, stresses the necessity of the strength of mind involving the performance of action with dedicating attitude, which according to him comes only as a result of God's grace.[23]

9. Prapatti.

According to Viśiṣṭādvaita the practice of bhakti as an independent path is possible for only those who are qualified for the study of Veda and Upaniṣads, because Bhakti involves the practice of concentration as inculcated in these scriptures. This narrowness of application of bhakti demanded a means having universal accessibility and which could be resorted to by one and all irrespective of caste, sex, age and the like considerations and that is Prapatti. The word is derived from the root "Pra-pad" meaning "To take refuge with" or "to piously resign." It is also called 'Śaranāgati' - "Throwing oneself at God's mercy." According to Viśiṣṭādvaita Prapatti stands as an indispensable means whether it is employed as an independent means (Svatantra) or as an ancillary means to Bhakti (Amga). While in the first the aspirant solely depends on God's grace for his liberation giving up of all independent efforts, in the second he depends on the conjoint factors of both grace and effort. Here, the very incompetence for bhakti provides competence for Prapatti. What is weakness or inability in respect of bhakti becomes the strength in the case of Prapatti. Of the two types of Prapatti, it is Prapatti as an independent Sādhana to which Annamacharya gives Prominence.

GREATNESS OF PRAPATTI : According to Annamayya Prapatti is the sole means of salvation. Almost in every song he refers to such terms as Dāsya, Seva, Sevakulu, Prapanna, Śaranāgata, Marugucoccu, etc. The principle of Śaranāgati is manifest in almost every song. Annamayya's whole life is an exemplification of this doctrine. According to Annamacharya man can have no other way of release except surrendering to God.[24] His acquaintance with the knowledge of six lores and practice of six-fold karma will not be of any avail for him unless he surrenders to God and does God's service.[25] Greatness of man lies in his being a Prapanna of God.[26] The greatness of the path of surrender

or servanthood in turn lies in its being the most antique principle taught in the scriptures, which was discovered by great souls like Suka and Nārada.[27] It stands superior among various avocations resorted to by many people, like service of king, snake-charming, agriculture, pot-making, the job of black-smith, rearing the cattle etc. According to Annamayya when the ordinary means like Prāṇāyāma, performance of Yajñas, worship of brahmins, devotion to husband (Pātivratya), and devotion to master themselves are capable of yielding tremendous results in the form of mystical powers, celestial status, immense wealth, etc., there is no wonder in servanthood yielding the peerless fruit of salvation. The poet says "Men acquire mystical powers merely by filling air in their body. They attain celestial status by the performance of Yajñas. Some become rich by worshipping brahmins. We know that a woman (Śāvithri) achieved celestial abode simply by being devoted to her husband ; that a servant (Hanumān) attained the highest rank (of Brahma) merely by fighting with the enemies for the sake of his master. This being the case, is there any wonder in a Vīravaiṣṇava becoming great and attaining Iha and Para through the Kainkarya of Hari?"[28] Annamayya regrets people's reluctance to take to such a superior path and their resorting to by-lanes. He does not find any reason in their hesitation to cross the ocean of Samsāra when the boat by name 'Śaranāgati' is easily available to them. He questions "When you have with you the great wealth, viz., servanthood why should'nt you amass and preserve it safe?"[29] It is such a remedial path as to secure redemption even to worst sinners.[30]

NATURE OF PRAPATTI: The Vaiṣnava scriptures speak of Prapatti as consisting of six factors, viz., *Ānukūlyasya Samkalpa, Prātikūlyasya Varjanam, Mahāviśwāsa, Goptrtva Varanam, Ātma Niksepa and Kārpanya or Ākincanya.* Of these Ātma Nikṣepa also called Bharanyāsa and Bhārasamarpana constitutes the principal element and the rest are the accessory elements to Prapatti. We shall now take up these factors one by one and show how these factors are referred to by

Annamacharya frequently in his songs.

Ātma Niksepa : Ātma Niksepa is characterised by giving up of one's responsibility and giving it upto God so as to be free from all worries concerning one's welfare both material as well as spiritual. A single act in this manner is enough for man's redemption. Merely acknowledging that it is God's responsibility to take care of one's burden will, Annamayya says, liberate the soul. Mere admission of one being God's property (Sommu) will remove all doubts of the aspirant.[31] He further says that if one merely makes an approach towards God's service God will take care of him.[32] Annamayya describes the nature of Bharanyāsa with the help of two analogies. Bharanyāsa like sleep is characterised by the absence of any voluntary expedient on the part of the devotee. But it is not merely a state of passivity or a negative relaxation of the psychophysical system like sleep but also involves a positive belief in the protecting power of God.[33] Secondly a Prapanna is compared to a child. He should be free from all worries concerning his welfare just as a child is engrossed in playful activities without worrying about its wants.[34] It is this full trust in God's saving power, self-surrender in totality, that draws the grace unimpededly towards the aspirant. Self-surrender and taking to other means cannot go together which only implies the lack of full faith in God's all doing power on the part of the aspirant. Surrender with partial trust in God's saving power by way of taking to other means along with it, will stultify the unimpeded operation of the divine grace. Annamacharya says that a mother's concern for her children is only at the time of their tender age and not at the age of maturity. During infancy she takes to caress the child with all love and affection, she forcibly feeds it with milk eventhough it does not ask for it. Whereas during the age of maturity her concern is restricted by her son taking to independent efforts.[35] The analogy of child also implies that the aspirant should be innocent and free from the dross

of hypocricy. The characterstic of a 'mature' aspirant is that he should become a 'child' in temperament. Wordsworth in his "Ode on Intimations of Immortality" says "Heaven lies about in our infance ; like trailing clouds of glory do we come from God who is our Home." So in order to reach that divine home, it is necessary for an aspirant to attain a stage having close alliance with divinity. According to Annamayya the state of being free from all worries which is the result of giving up of one's effort itself constitutes the highest bliss -'Parama sukhamu. He glorifies such a person as Yogi.[36] Purandaradāsa similarly eulogised this state thus "Samkalpa siddhi manake doḍda habba, niścinta yogige anudina habba." He feels it better to keep quiet till God's grace descends on him. The word "Aritu" here signifies the passivity born of knowledge of God's all-doing power - "Hari ninnolume āguvatanaka *aritu* summaniruvudē lēsu". Annamacharya in like manner says "I can make surrender to You only once and then keep quiet, for how can I manage to follow numerous paths ?" Further, surrendering twice is rejected for it implies the taking back of what was surrendered to God previously. Annamayya says ."The bridegroom ties the wedlock to bride's neck only once."[37]

Ānukūlyasya Samkalpa and Prātikūlyasya Varjanam : First is the resolve on the part of the aspirant to be in strict conformity with the divine will. Giving up of everything that is against divine will is Prātikūlyasya Varjanam. Of course, these two mean the same, difference between them being the matter of emphasis. The first is positive whereas the second is negative.

It must be noted that resignation of all efforts is not inclusive of the initial effort to surrender. When Annamacharya speaks of giving up of efforts he means the giving up of the efforts contradicting God's Absolute Independence or of the egoistic feeling that is one capable of

achieving anything by one's effort. In this sense, according to Annamayya even to work for salvation means violating the divine command. Since it is God's command that one should be under the sway of Māyā and since salvation is God's property, any effort on man's part to come in the way of Māyā would be the transgression of divine behest and our coveting what belongs to God would be a great treachery.[38]

Mahāviśwāsa : This is firm faith in God's protecting nature. The aspirant or a Prapanna should give no room for doubts regarding God's saving nature. According to Annamayya he who learns to repose faith in God is a veritable God.[39] The poet demonstrates his own faith in many songs, "You alone will take care of us who have reposed faith in You", "when You stand by us as our protector, ours is the blessed life." "God is the Hitapravartaka, He has no intention to harm any being."[40] "Just as a servant having a master, a wife having a husband, a son having a father, a king surrounded by a strong fortress have no worries and fears, just as an owner of immense wealth and extensive lands has no fear of poverty, just as a man of conduct has no sin, man of merit has no harm, one having a Guru has no despondency, one blessed with the vision of highest truth has no illusion and just as a minister carrying royal signatory has none to obstruct him, we the servants of Lord Venkatesa have no worries, HE is our sole refuge."[41]

Goptrtvavaraṇam : This is to seek help from one's chosen God only. What is required here is Niṣṭā to God. Annamayya advises that a Prapanna should be like a chaste woman (Muttaidu) who clings only to her husband and leaves all other higher Karmas.[42] Basavaṇṇa, a Vīraśaiva mystic of Karnātaka also says "Devanobba nāma halavu, parama pati-vratege gaṇḍanobba." Annamacharya further says "When Lord Venkateswara is the indweller, where then is the

occasion to worship others? People without believing this, talk of various gods. Is there any limit to the delusion of these primitive people? Anyway we, the servants of Lord Venkateśa, need not go to contradict them."[43]

Kārpaṇya: This is the awareness of utter helplessness to achieve the goal by oneself. Annamacharya says "It is not in my will or capacity to acquire either Iha or Para, freedom belongs to Lord Venkatesa and He does everything."[44] Annamacharya's plaintive appeals for God's protection and despondency due to inability to tread the path of bhakti by way of overcoming the evils, come under Ākiṇcanya or Kārpaṇya. The extreme form of this aspect may culminate either in self-derogation or abusive eulogy of God. The former is called Naichyānusandhāna, "Pondering over one's inferiority as compared against God's supremacy." In one song Annamacharya says "I am the greatest sinner being entangled in Samsāra; I am impure, inauspicious, bereft of any merit, I am the one who is put to all sorts of troubles, who is endowed with such impure ingredients as hypocricy in his heart; I am the most wicked, greatly abhorred, devoid of discrimination and understanding, I am the one who is merciless and who has not given to the memory of Thy peerlessness; I am the one who has no equal in regard to the dependence of sense objects, who is infinitely afflicted by inordinate love and fear; this being the case am I worthy of attaining the peerless state of Apavarga? Am I even qualified for remembering You? Oh Venkateśa, the great souls who are devoid of sins alone can take to such paths."[45]

NOTES :

1. Paśuvukku pullai kāṭṭi pulle iḍuvāraipole.
2. Anantakrishna Sarma R and Srinivasacharya U (Eds.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati 1952, Vol 8 Kirtana 205.

d) Finally the wealth of the divine name is great, abundant and eternal - Adhikapudhanamu, Nityamaina dhanamu. Making use of it by all and at all times does not exhaust it as in contrast with material wealth.

The fruit acquired by other paths cannot come on par with that secured through the chanting of the divine name. The quantity of sins destructible through the utterance of the divine name defies any discription.[20] Annamayya says that one single name of God could devour all his past sins and that he had to leave pitiably the other countless names of God in utter starvation.[21] The power of divine name is not only negative but also positive in that it yields immense merit and wealth. Even the wealth of the entire universe and the merit acquired through other means like performance of penance, cannot be compared to the fruit resulted by uttering once the sacred name of Lord Venkatesha.[22]

Annamacharya further exalts the very name of God to the status of the end. According to him even immeasurable merit and wealth acquired by the chanting of the divine name cannot come on par with the divine name as such. The greatness of the very name is incomparable to the immense fruit it secures to man, This is another meaning of "Vela-sulabhamu." The name of God is not a thing of value, to be acquired through spending material wealth. It is an intrinsic value to be resorted to for its own sake. It is neither an end of any instrumental value nor itself should be instrumental to any ulterior end in the strict sense. Annamayya feels shy of using it for getting trivial things. According to him any mean way of using it would be like a sailor bringing iron blocks from the sea beyond and like a fool expending immense gold for getting a bedewed grass. Using it for the destruction of sins, he says, is like aiming Brahmāstram at a sparrow, like using an axe to remove a thorn which can be done with the help of our finger-nails. "Gorabovuṭaku goḍḍali dagunā ?"[23] He exalts Nāmajapa even over Sāyujya and

prefers the fruit of Nāmajapa to Sāyujya attained through the meditation on God's form. "Jaṭṭi mimmu dhyāniñci sāyujya manduṭakanṭe aṭṭe nī nāmaphala manduṭekkuḍu."[24] Similarly Tyāgarāja exalts the bliss of the utterance of the Lord's name above that acquired by the realisation of attributeless Brahman. "Bāyaka nirguṇa bhāvamu gala para-brahmānubhava sukhambukanṭe melu melu Rāmanāma sukhamu."[25]

The poet emphasises the necessity of the purity of the three-fold instruments with which divine name should be chanted, which if done pleases God and yields the fruits crore-times greater than those acquired by other paths. Mere babbling of names without inner devotion is useless. Annamayya says that chanting of the name should be both internal and external - "Bhāvamulona bāhyamunandunu."[26] There is no inconsistency in Annamayya's maintaining that divine name is easily accessible and yet requires God's grace for its chanting[27] because inspite of its easy accessibility people out of ignorance take to paths which are not conducive to their welfare and which they wrongly feel to be instrumental to real happiness. So at least to ward off ignorance regarding the greatness of a path God's grace is required. That people are taking to wrong paths out of ignorance is clear from Annamayya's frequent regrets "When the utterance of the two-syllabled name of Hari can accomplish perfectly the fruits attainable through the traditional and orderly study of the Vedas, Dharmaśāstras, Purāṇas, practice of Manthrams, Yoga, there is no reason in man foolishly resorting to various undertakings."[28] "The whole world is filled with Your infinite names, but their use is left to men's fortune."[29] "When Hari's name is easily available to tongue there is no reason in man's indulging in vain gossips."[30]

3. Smaraṇa

Mental recitation of divine name constitutes Smaraṇa.

The poet frequently advises men to think of God to get themselves rid of inordinate love which is indomitable, delusion, ignorance, aversion, sensousness, etc.[31] Man's proud performance of countless meritorious deeds and penance becomes futile if he does not think of Hari in his heart.[32] According to Annamacharya the defect lies not in God who immediately stands before man but in man himself in not thinking of God.[33] The poet says that when man becomes exalted in the present birth, the very moment he remembers the husband of Lakshmi, there is no reason in people patiently taking to various studies.[34] "The memory of Īśwara brings victory."[35] "The memory of Hari is the fortune, friend, progeny, livelihood and profession for Annamacharya.[36]

4. Pādasevana

Annamacharya in many songs testifies to his doing the service at the feet of the Lord. He prefers to be the humble worshipper of God's feet rather than being proud worshipper of God's head.[37]

5. Arcana

The poet feels it enough to take to this mode of bhakti in order to make God become close to him. "Aladāpudanḍaku niyareana cālu"[38] In one song he offers mental worship to God thus "I do the Āvāhana of Thee, the indweller in in myself, offer Āsana there, give Arghya with Kōnēru, Pādya with Ganges, Ācamanīyam with oceans, the sacred bath with Varuṇajalam ; Thy own glories constitute the garments and ornaments for Thee, Vedas Thy sacrificial thread, what the hunchback gave in the past the sandal paste, the garland prepared by Mālākāra flowers, the sacrifice performed by great sages Dhūpa, the effulgence of sun Dīpa, varieties of ambrosia, Naivedyam and Tāmbulam, and Japa performed by me constitutes Thy praise ; Oh Lord, this is my Śodaṣopacāra worship to Thee. Thou always being endowed with all riches, what more can we

do to Thee than offering this mental worship ?"[39] Further Annamayya has composed songs on several constituents of sixteen-fold worship like Āragimpu, Tirumajjanam, Nīrājanam, etc.

6. Vandana

Vandana is offering adorations to God with our hands. The poet says if we merely adore God with our hands, He will immediately protect us.[40] "By merely adoring God with our hands, man becomes as it were the perfect performer of sixteen types of charities and five great sacrifices. This being the case there is no need for to him to take to various modes of self-mortification."[41]

7. Devotion to God's Servants

Annamayya is not tired of glorifying the servants of God. Just as nothing can impede the impetuous gait of an intoxicated elephant and darkness cannot stand before sun, none can overpower the glory of God's servants. Just as Ganges is devoid of any taint of sins, Vedas are free from myths, ambrosia has no bitterness, sky is devoid of any holes and nothing is impossible for Kāmadhenu to bestow, the servants too are devoid of any sort of deficiency. There is nothing which they cannot attain, the abode of sky and the region beyond it, the Amarāvati of Indra, the Satyaloka of Brama, the Kailāsa of Śiva and the nether world, which constitute for them intermediate regions which come on their way to Vaikuntham.[42] The glory of the servants is such that they stand even above God by virtue of their self-surrender. The poet in one song sings "Yintaṭi daivamavu ninninka nendu Vedakēnu, centa śaraṇāgatulaceti vāḍavu" - "Where can I find a God like You. You are in the hands of them who surrender to You."[43] That God submits Himself to the loving commands of His servant is clear from the instance of Prahlāda. God in sheer anxiety that Prahlāda might point out any place to his father to show His all-pervasive existence, chose to exist everywhere.

It was in order to make the words of His servant true, He chose tc be all-pervasive.* At the time He assumed Man-lion form none including Brahma could calm down His terrible wrath except Prahlāda. The poet remarks "You have thus become Adhīna and paratantra of Your servants. Now tell me who is greater whether You or Your servant? In my opinion Your servants only."[44] Annamayya wittingly says that by offering what is but God's own creation and what is small in quantity the servants plunder the highest state of salvation and thus they excel God in ingenuity.[45] According to him the servant of Lord Venkatesha is a veritable Parabrahma.[46] Such being the exaltedness of God's servants it is enough for man to seek refuge with them for redemption. According to Annamacharya man in spite of committing numerous sins is sure to become great by coming into contact with the servants of God just as water drops turn out to be glittering pearls by being established firmly in a pearl-shell and wasp transforms itself into bee in the company of bees.[47] For him the very place thronged by God's servants being Vaikuntham, their auspicious forms themselves being divine, conversation with them itself constituting the study of Vedanta and their compassion itself forming the source of redemption there is no need for man respectively to seek God elsewhere, meditate on Him in his heart and study the scriptures for acquiring His grace. He says "Keeping butter, why search for ghee? It is my humble opinion that one need not feel lacking in one's mind if one is subservient to the servants whose care God has taken."[48]

Annamacharya himself aspires for the privilege of doing the service of God's servants at the expense of such higher

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Similarly Vedānta Deśika says "Bhaktasya dānava śiśoh paripālanāya, bhadram Nrisimha kuhanāmadhijagmupastel Stambhaika varjamadhunāpi karīśanūnam, trailokyametadakhilam Narasimhagarbham II" - Varadarāja Pañcāśat V, 23.

accomplishments as corporeal perfection, celestial status and even such higher ranks of salvation as Sālokya, Sāmīpya, Sārūpya and Sāyujya. He begs the Lord "Oh Lord, You have already bestowed to me all that I want. Whither-so-ever I am, whether I am in the earth or hell or heaven, let me have the privilege of being in the company of Your devotees. Kindly bless me with the fortune of doing their service at least once in my life at what-time-so-ever, whether to-day or any other day. For us who are caught up in the bondage the devotees of Viṣṇu indeed are the refuge who teach us that You are the sole God[49] Sometimes the poet wittingly argues that though he feels ashamed of approaching God impertinently owing to hierarchical gulf between God and himself, yet he has got a plan to do so and that is by becoming the servant of servant of God's servants.[50] The poet prefers humble Śeṣatva to servants to putting requests impertinently to God's ears.[51] He feels satisfied by living as a lowest creature in the residence of Hari's servants so that he could become sanctified by the touch of the dust under their holy feet and for him greatness lies in one becoming the servants of them who have tasted the food in the house of Hari's servants and even in tasting the food-remains discarded by them.[52] He even goes to the extent of preferring food-remains of servants to the Prasādams of God.[53]

8. Ācārya Seva

Ācārya Seva is another important Sadhana and is regarded as Pañcamōpāyam in the southern school of Śrivaishnavism. Annamayya frequently stresses the importance of this Sādhana and acknowledges his attainment of fulfillment through this expedient. He says 'Oh Lord, how can I give expression to the inscrutability of Your delusive sport (Māyā)? It does not permit me to know You. However, You blessed me with Your vision through the commands of my Guru."[54] According to Annamacharya the Supreme knowledge has its source in Ācārya of utmost greatness and man gets salvation when he does the service of Ācārya abandoning all his desires.[55]

3. Ramasubbasarma G (Ed.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati 1980, Vol 1 Kirtana 6 and 134.
4. Anantakrishna Sarma R. and Srinivasacharya U, (Eds.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati, 1951 Vol. 7 Kirtana 26 : "Dharalo yenni tapamulu sesinā Harikripagalavāde dhanyudu"; Vol. 8 Kirtana 205 : "Cannamannavārikellā mokśamu sādhanamu gādu".
5. "Kanugonu saukhyamu kamalajukainā galgunā, Danuja-vairiyagu rāmuni priyagalgina natanivinā ?
6. Anantakrishna Sarma R and Srinivasacharya U. *Op. Cit.* Vol. 7 Kirtana 26.
7. See his song "Duritagaja Pancānana narahariye".
8. See his song "Kūsanu kandirā."
9. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtana 271.
10. Anantakrishna Sarma R and Srinivasacharya U.,*Op. Cit.*, Vol. 8 Kirtanas 187, 261, 263 & 279; Vol 7 Kirtana 100.
11. Vijayaraghavacharya V and Adinarayana Naidu G., (Eds), *Adhyatma Samkirtanalu,* TT Devasthanams, 1936, Vol. 2 Kirtana 52.
12. *Ibid.*, Kirtana 238.
13. Anantakrishna Sarma R and Srinivasacharya U. *Op. Cit.*, Vol. 8 Kirtana 198.
14. Vijayaraghavacharya V and Adinarayana Naidu U., *Op. Cit.*, Vol. 2 Kirtana 273.
15. Anantakrishna Sarma R. and Srinivasacharya U.,*Op. Cit.*, Vol. 8 Kirtana 40.
16. Vijayaraghavacharya V and Adinarayana Naidu, G., *Op. Cit.*, Vol. 2 Kirtana 163.
17. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtana 54.
18. Ramasubba Sarma G., *Op. Cit.*, Vol 1 Kirtana 396 : The distinction made by Annamayya in this song slightly differs from that done in Gita. Gita distinguishes the existence broadly into two kinds, viz., Purusa and Prakriti. God is Purusa while Prakriti comprises the

individual soul and matter. The former is designated by Gita as Parā Prakriti and the latter Aparāprakriti.

19. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 8 Kirtana 212.
20. *Ibid.*, Kirtana 33.
21. *Ibid*, Vol. 7 Kirtana 123.
22. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtana 117.
23. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 223.
24. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 8 Kirtana 124.
25. *Ibid.*, Vol. 7 Kirtana 178.
26. *Ibid.*, Vol. 8 Kirtana 123.
27. *Ibid.*, Kirtana 261.
28. *Ibid*, Vol. 7 Kirtanas 30, 118 & 266.
29. *Ib d.*, Vol. 8 Kirtana 279.
30. *Ibid.*, Kirtana 82.
31. *Ibid.*, Kirtana 1[illegible] : "Bhāvinca lekundagānu bhāramu nīdante jālu, nīvāri rakṣinca nīve dikkauduvu".
32. *Ibid.*, Kirtana 198 : "Srivenkatesha ninnu sevinca vaccite jālu, bhāvinci rakṣintuvu"; See also Vol. 7 Kirtanas 154 & 278.
33. Purushottam V (Ed.), *Annamacharyulavari Adhyatma Sringara* Samkirtanalu, TT Devasthanams, Tirupati 1980 Vol. 1 p. 110.
34. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 8 Kirtana 54.
35. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 391.
36. Purushottam V., *Op. Cit.*, Vol. 1 p. 110.
37. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 8 Kirtana 197.
38. *Ibid.* Kirtana 26 ; See also Vol. 7 Kirtanas 164 & 221.
39. *Ibid.*, Vol. 7 Kirtana 118 : "Manasu namma nercite manujude devudaunu".
40. *Ibid.*, Kirtanas 266 & 238.
41. *Ibid.*, Kirtanas 3 & 20 : See also Vol. 7 Kirtana 154 ; Vol. 8 Kirtanas 197 & 251.
42. *Ibid.*, Vol. 8 Kirtana 54.
43. *Ibid.*, Kirtana 117.
44. *Ibid.*, Vol. 7 Kirtana 154.
45. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 33 ; See also Kirtana 341.

10 CHAPTEI

FORMS OF BHAKT

The nature of salvation and means to attain it accordin(to Annamacharya have been spoken about so far. Now ; study of various forms of devotion in Annamacharya's song: on the basis of Srimad Bhāgavata's nine-fold classificatior of bhakti should be taken up. Here the last three forms o1 devotion, viz., Dāsya, Sakhya and Ātma Nivedana are omitted. We are going to deal with two of them in the next chaptei and the last one has already been treated under 'Prapatti'.

1. Śravaṇa

This is incessant listening to the stories of God. In his song "Paramayogiśwarula paddhati" Śravaṇa is the one of the 'oughts' prescribed by the saint for the aspirant. "We must listen to the stories of God intermittently."[1] Annamayya likens the stories unrelated to Acyuta to an elephant-bath signifying the futility.[2] He deems the listening to the nectar-like stories of God equal to the performance of all merits. "To be always engaged in listening to Your nectar-like stories is as good as performing all merits ; for me it indeed is the king of all Manthrams, the study of Vedas and Śāstras, and performance of Sandhyā and Japa ; for me it verily constitutes the inculcation of Brahmavidya, the path devoid of any misery, and the sweet drug removing the disease of Samsāra ; for me it is the sacred tradition established in the Upaniṣads, the fruit of charity and doing good to others."[3]

2. Kīrtana

Kīrtana is concerned with the organ of speech which may involve the glorification of God's excellences (Guna) or mere chanting of His names (Nāma). Further in the latter it may be either incessant chanting of a single name or various names of God. Again Kīrtana may constitute singing

loudly so that others may also hear or chanting the name of God in such a manner as only the the reciter listens to it (Upāmśu). This type of devotion is exemplified in the very life of Annamacharya who had the title "Samkīrtanā-charyuḍu".

According to Annamacharya singing God's excellence is a fear-remover, a medicine here as well as in the world-beyond.[4] He for whom the songs of God's glory are inexhaustible treasure says "One single Samkīrtana is sufficient for man's redemption, let the rest remain in the store room."[5] The greatness of Samkīrtana lies in that even great men of yore have resorted to it and in that it even stands above the superior merit of Brahma. Ēventhough it was not difficult for Nārada to achieve the rank of Brahma, yet he left it as trivial and attained such a status as even gods rose up and bowed in reverence on seeing him."[6]

However, the Saṁkīrtana of Venkatapathy is not a thing to be undertaken by man independently. It is a secret to be learnt under a proper Guru. "Paramu Śrīvenkatapati Saṁkīrtana soridi guruḍosagu sūkshma midi."[7] The mode of singing lies in glorifying every organ of God - "Āvaṭinciyitani sarvāngamulu bāḍi" - the munificent and protection assuring hands of God, the holy feet, the lotus navel, the vast womb confining within itself the great brahmāndas, the beautiful neck, the bosom adorned by the golden curl Śrīvatsa, the ears adorned with Makarakunḍalam, the head adorned by Tulasī ; and next in praising the consorts of God viz., Mahālakshmi, the royal queen (Paṭṭapu rāṇi) of exceedingly great glory, the Goddess earth and Tulasī adorning God's head ; and then in extolling the weapons of God viz., conch and discus.[8] Several songs are reserved for the exaltation of God's weapons, hands and holy feet.[9]

Annamacharya, however, emphasises that mere glorification of God is useless and what is required is inner devotion.

He regrets that people inspite of their repeated praise of God's excellences do not know God's greatness.[10] In one song he demonstrates the humble attitude required for singing God's glory. A devotee should not possess even a tinge of ego - consciousness and even the ostentatious assertion of the absence of ego is an affirmation of ego only. Annamacharya sings God's glory and offers at the sacred feet of the Lord what is sung by him. He worships God not with any earthly flowers but with the songs of God's glory. Secondly humility deepens in him when he acknowledges that God has given his tongue the privilege of singing His glory and that he is not free or independent to do it. Thirdly, he clarifies that even his acknowledgement of God's munificence is not an ostentatious expression of his own greatness. It is not an arrogant assertion of Annamayya's greatness and he cannot be free to assert in that manner. "Yīmāṭa garvamu gādu, nā svatantramu ceppina vāḍa gānu " "I am telling what Thou hast in Thy greatness" - "Nī mahima goniyaḍiti." Greatness is not in singer but in the object in whose praise the song is sung and he cannot do even that correctly as he begs the Lord. "Oh Lord, Kindly don't consider any flaws which I may possibly commit while singing Thy glory."[11]

Kīrtana also includes chanting the name or names of God which in fact has been exalted by the mystics of all religions. Incessant chanting of the divine name is regarded as enabling the aspirant to establish God's form in his mind firmly. Purandaradāsa likens it to sugar candy (Kallu sakkare) and says peremptorily to God that he need not be in God's obligation if he possesses the strength of His divine name- "Nīnyāko ninna hangyāko ninna nāmada bala vondiddare sāko."[12] According to Annamacharya Nāmajapa is the sole way of overcoming sins, capable of filling the mind with eternal bliss and fructifying immediately the highest state. The holy name of Vishnu is the celestial, purest and greatest of all medicines, the panacea for all diseases of the Samsāra.

For man who is to attain mental peace this is the sole medicine.[13] Annamacharya further says that at the time when man is overtaken by agony and fear, when calamity befalls on him, when he is caught up in the jaws of death, when he is frequently pestered by the creditor, when the honour of his race is at stako, when he is fettered and consigned to the prison, and when he becomes the subject of scandal, the sacred and the sweet name of Hari alone is the saviour except which there can be no other way of redemption for man in spite of his taking to foolish and rigorous undertakings."[14]

The poet frequently advises men to chant God's name, reminding them of their momentary existence on the earth.[15] He says "Oh men, chant the auspicious name of Rāma which is pleasing to pious men and which is a sword destroying the defects like ignorance of the Kali age and which calms down all mental agonies, secures to us the great merit and fulfills all our wishes in the earth and which sanctifies the race of him who utters. it."[16] Annamacharya in one of his Kirtanas gives out an implied contrast between the wealth of the divine name and the wealth of the mundane world. a) The wealth of the divine name fulfils all wishes of man - 'Kōrēvellā icce dhanamu.' This is in contrast with the mundane wealth which can fulfil only a limited number of wishes. b) From the first statement it follows that wealth of the divine name secures to man a state representing a permanent fulfillment of all our wishes - "Paramapadaviki sambaḷamaina dhanamu.' On the other hand mundane wealth - apart from fulfilling limited number of desires - can yield only temporary satisfaction. c) The wealth of the divine name is easily accessible to man - "Araceti dhanamu."[17] Annamacharya elsewhere also says "Velasulabhamu phalamadhikamu."[18] Though a very cheap commodity procurable without any exorbitant spending or without any effort, it yields the fruit that is marvellously great. Purandaradāsa in a reverse manner says the same thing - Eṣtu oydarū rokkavidakilla - "It requires no price to be paid in how-so-ever large quantity it is taken."[19]

Highest knowledge lies in patiently listening to and reflecting over what Ācārya says.[56] The poet says that it is only after acquiring the grace of benevolent Ācārya one will be blessed with the vision of God.[57]

NOTES

1. Anantakrishna Sarma R. and Srinivasacharya U. (Eds.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati, 1952, Vol 8 Kirtana 212.
2. Anantakrishna Sarma R. and Srinivasacharya U, (Eds.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati 1951, Vol. 7 Kirtana 1.
3. Ramasubbasarma G (Ed.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati 1980, Vol 1 Kirtana 54.
4. Anantakrishna Sarma R and Srinivasacharya U. *Op. Cit.,* Vol 8 Kirtana 259 ; Purushottama V. (Ed.), *Annamacharyulavari Adhyatma Sringara Samkirtanalu,* TT Devasthanams Tirupati 1980, p. 160.
5. Ibid., Vol 7 Kirtana 104.
6. Ibid., Vol 8 Kirtana 241.
7. Ibid., Kirtana 261.
8. Ibid., Vol 7 Kirtana 125.
9. See Ramasubbasarma G., *Op. Cit.,* Vol. 1 Kirtanas 191 & 334.
10. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.,* Vol. 7 Kirtana 53.
11. *Ibid.,* Kirtana 104 ; Similarly Āndāl also begged pardon of God for using faulty words in singing God's praise.
12. Subodha Rama Rao M (Ed.), *Sri Karnataka Haridasa Kirtana Tarangini,* Subodha Prakatanalaya, Bangalore 1964 pp. 23 & 220.
13. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.,* Vol. 7 Kirtana 100 ; Purushottam V., *Op. Cit.,* Vol. 1 p. 160 ; Vol. 3 p. 177.
14. Ramasubbasarma G., *Op. Cit.,* Vol. 1 Kirtana 158.

15. Purushottam V., *Op. Cit.*, Vol. 1 p. 82.
16. Vijayaraghavacharya V and Adinarayana Naidu, G., *Adhyatma Samkirtanalu*, TT Devasthanams 1936, Vol. 2 Kirtana 49.
17. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 8, Kirtana 27.
18. *Ibid.*, Vol. 7 Kirtana 104.
19. Subodha Rama Rao M., *Op. Cit.*, p. 23,
20. Purushottam V., *Op. Cit.*, Vol. 3 p. 53.
21. Aaantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 7, Kirtana 142.
22. Purushottam V., *Op. Cit.*, Vol. 3 p. 53.
23. *Ibid.*
24. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtana 249.
25. Ramanujachari C (Trans.), *The Spiritual Heritage of* Tyagaraja, Sri Ramakrishna Math, Madras 1966 (Second Edn.) p. 113.
26. *Tallapaka Annamayya Pātalu* with musical notations by Sri Rallapalli Anantakrishna Sarma and Sri Nedunuri Krishnamurthy and with description of meaning by Sri Kamishetty Srinivasulu Shetty, p. 120.
27. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtana 100.
28. *Ibid.*, Kirtana 2.
29. *Ibid.*, Vol. 8 Kirtana 284.
30. *Ibid.*, Kirtana 187 ; A Sanskrit verse reads similarly "Nārāyaṇeti nāmosti vāgasti Vaśavartini Tathāpi narake ghore patantīti Kimadbhutam ॥"
31. *Ibid.*, Kirtana 124.
32. Purushottam V., *Op. Cit.*, Vol. 1 p. 376.
33. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 8 Kirtana 169.
34. *Ibid.*, Kirtana 242.
35. *Ibid.*, Kirtana 259.
36. Purushottam V., *Op. Cit.*, Vol. 3 p. 70.
37. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtana 249.

38. Ibid., Kirtana 248.
39. Ibid., Kirtana 38.
40. Ibid., Kirtana 169.
41. Ibid., Vol 7 Kirtana 2.
42. Anantakrishna Sarma R., *Adhyatma Samkirtanalu*, T T Devasthanams, Tirupati 1952, Vol 9 Kirtana 112.
43. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 8 Kirtana 188.
44. Ibid., Vol 7 Kirtana 215.
45. Ibid., Vol 8 Kirtana 49.
46. Ibid., Vol 7 Kirtana 218.
47. Purushottam V., *Op. Cit.*, Vol 3 p 352; Ramasubbasarma G., *Op. Cit.*, Vol 1 Kirtana 390.
48. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 8 Kirtana 180.
49 Vijayaraghavacharya V and Adinarayana Naidu .G., *Op. Cit.*, Vol 2 Kirtana 21.
50. Anantakrishna Sarma R and Srinivasacharya G., *Op. Cit.*, Vol 8 Kirtana 51.
51. Ibid., Vol 7 Kirtana 249.
52. Ramasubbasarma G. *Op. Cit.*, Vol 1 Kirtana 367.
53. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 7 Kirtana 249.
54. Ibid., Kirtana 59; See also Kirtana 249.
55. Ibid., Kirtanas 208 & 271.
56. Ibid.. Vol 8 Kirtana 211.
57. Ramasubbasarma G., *Op. Cit.*, Vol 1 Kirtana 423.

11, CHAPTER

MYSTIC MOODS IN ANNAMACHARYA'S PHILOSOPHY

Hinduism distinguishes three approaches towards perfection depending upon the dominance of the intellectual, emotional and volitional aspects of human being. They are the paths of knowledge, devotion and action. The emphasis of Jñāna mārga is on the harmony of intellect and emotion. Its domineering aspect, however, is intellect. The human sentiments are not given expression to freely by the aspirant but only done under the ruling guidance of the intellect. The emphasis of Karma is on volition which expresses itself in the form of action. But in the path of Bhakti, the domineering element is emotion. A devotee does not quell his sentiments, but retains and gives full expression to them even as a worldly man does. However, the object on which he casts all his feelings is not finite but infinite. He distinguishes himself from the aspirant adhering to the path of knowledge in that he does not regulate his sentiments. Again he is different from a worldly man in that he directs all his feelings towards God. He agrees with the first in that God is his ultimate goal. He shares common characteristic with the second in respect of his retention of the feelings and emotions. This is his anthropomorphic approach to God, the approach to infinite through finite feeling. If he wants to extol, he extols God. If he wants to be a slave, he will be a slave to none but God. If he wants to quarrel he quarrels with God. Or if he wants to fondle he fondles God converting the Supreme into a child. If he wants to love, he loves God as a woman does her beloved. Thus his devotion assumes five major forms, viz. Śānta, Dāsya, Sakhya, Vātsalya and Madhura. Incidentally we must also note that we should not overemphasise the distinction of the approaches into Jñāna, Karma and Bhakti. Because this differentiation is based on the predominance of the three

God's majesty. "Yours is the form that has no limit. It cannot be seen with bare eyes. This being the case is it possible for me to meditate on it except by surrendering or offering myself to You? Even Vedas and seers cannot know You who are the greatest of all gods."[5] He endorses the monistic truth of Upanisads to the question "Kasminnu bhagavo vijñāte sarvamidam Vijñātam bhavati" when he exalts Lord Venkatesha thus "In Thee exist all things static and dynamic. To know Thee is knowing everything. To please Thee is equal to pleasing the entire universe."[6]

2. Dāsya Bhāva

With the deepening of humility of the initial stage of Śānta, the devotee begins to feel himself that he is the servant of God, ever eager to discharge the Supreme command. So far as Adhyātma Samkīrtanas are concerned this constitutes the dominant mood. It reflects the entire philosophy of Annamacharya. In this mood Annamayya is not tired of calling himself a Dāsa, Banṭu, Veṭṭivādu Sākirivāḍu, Lenka, Kinkaruḍu, Śeṣu, ūḍigapuvāḍu, Parikaramu and so on. While admonishing the delusive power of God, he gives his insignia thus "We are Dasas, Kinkarās, children (Dingarīlu) of Hari, the Saviour of elephant. Oh Māyā, whether you know this or not, these are our marks".[7] He expresses his Mahāviśwāsa when he says 'Elikagala banṭuku ye vicāramuledu."[8] He piously acknowledges that he cannot give anything in return to what God has graciously bestowed to him. 'Can a servant repay the debt of his master in any other way except discharging his master's commands?"[9] He wants to be a Hitabhaṭa - a trustful servant always ready to execute what is pleasing to his master at all times morning, noon and evening; during all states, viz., waking, dream and sleep. He professes to be a Dāsa even while being plunged in mundane enjoyment. He would be so both within and without, in thought, word and deed and extends his pledge beyond the present life also. He would surrender to God before as

well as after birth.[10] Except that he is the menial and servant of God (veṭṭivāḍu, banṭu), he does not know and does not want to bother about anything, about ought and ought not, nor even memory of God and his own inner feelings. It is such a coveted state of exaltedness for him that he is overcome with excessive joy and pride, and finds it difficult to express his happiness in being under the Supreme-hold.''[11]

The intensification of dāsyabhāva makes a devotee feel himself as a Bhoga, Karaṇa, Sommu, Bomma, Pratima, etc. According to Annamacharya to be totally subservient to God as to deprive oneself voluntarily of any *Swātantrya* is the summum bonum of one's life. In the terminology of Viśiṣṭādvaita dāsya culminates in śeṣatva. There is little difference between these terms. A dāsa thinks himself to be a servant controlled or commanded by his master whereas a śeṣa feels himself to be God's 'belonging' or instrument. God owns him just as an ordinary man owns material things with a difference that the relationship of owner and owned is inseparable in the highest level, whereas in the empirical level such a relation may be contingent. In relation to Iśwara, the devotee is as good as a material object through whom the Lord works and, manipulates and handles it in the manner He likes. God is the owner and enjoyer of all that exists in the universe.

Annamacharya pants for this state only when he repents for his not being available to God's purposes. He says 'Nīyavasaramulandu nenodugaledu''.[12] According to Annamayya in the culminating level of dāsyabhāva even the voluntary acknowledgement of one's servanthood turns out to be a tautology. It is like a son testifying to his father of his son-hood. Any thought that one is offering the fruit of one's actions amounts to foolishness, because God is felt to be both doer as well as the enjoyer of Karma. Any such egoistic thought makes Annamacharya shrink with utter

aspects of human being and not on the presence or absence of any of them. These three aspects as such cannot be be isolated from one another. In the same aspirant each of them may become dominant at different circumstances. An aspirant treading the path of Knowledge at times is unable to control his deep-rooted sentiments. Even great philosophers came out of their logical bastion when they gave expression to their deep-rooted emotions by way of composing many hymns and proses. Śamkarachārya in his Sivanandalahari defined bhakti as an unwavering attachment to the lotus feet of Paramasiva in the way Ankola seeds attach themselves to tne tree, needle sticks to magnet, chaste woman clings to her husband, creeper to the tree and river to the ocean. He prayed to Lord Śiva thus 'Oh All-pervasive Lord, the Saviour of all creatures, bestower of all prosperities, You are omniscient and merciful. Is there anything for me to be made known to You ? In my mind I always think of You as my inmost self-Paramāntaranga?"[1] Madhusūdana Saraswati, a great Advaitin came down to confess his liking for Krisnabhakti "Krisnātparam kimapi tattwamaham na jāne."

The aforesaid five forms of devotion may be compared to a river flowing in different channels and assuming various forms in accordance with the openings in which it comes to fill. Love or devotion is the same but the form in which it manifests may vary in accordance with the mental disposition of the devotees. Now we shall try to trace out the reference to these five major forms of devotion in the Adhyātma compositions of Annamacharya without entering into their intricacies.

1. Śānta Bhāva

As the name itself suggests, it is a form of devotion characterised by the moods of calmness, awe and reverence. It constitutes the initial stage in the devotee's journey towards perfection. Devotion here has not yet attained great intensity. Annamacharya's glorification of God is

characterised by this mood. The poet extols God as having no equal in respect of beauty, richness, prowess, manliness, antiquity and munificence. In beauty God is the father of Manmatha, in affluence the husband of Lakshmi, in prowess the destroyer of demons, in manliness the Purusottama and in antiquity the father of Brahma. The poet extols 'Elokam-unanu ledu intati daivamu marijoli davvi tavvi yenta sodiñcin-ānu.''[2] Annamayya testifies to his inability to do the worship of such a great God. The Lord of inexhaustible and incomprehensible glory is all-pervasive and eternal. He is the import of all Manthrams. When even Brahma and Rudra cannot do His Tiruvārādhana, nothing can be told of an ordinary man like himself. Annamayya sings ''Oh Lord, in what way can I do Your Tiruvārādhana? Even Brahma and Rudra cannot do it. Shall I do Your worship thinking that You are in a particular space or form or idol? Shall I do thinking that You are available or exist at a specific time ? Shall I do Your worship by knowing a particular name or Manthram? Shall I do so knowing Your incomprehensible glory and great Māyā? Shall I offer worship thinking that You have nothing of Your own ? Oh Venkatesha, the husband of Alạmelumanga, shall I do Your worship knowing that there is something equal to You ?''[3] Thus the poet is completely overcome with humility, praises God's self-sufficiency and says that when even Brahma, Rudra cannot Please the self-sufficient Lord, nothing can be told of him.

When Annamacharya glorifies God's magnificence he is overcome with awe and reverence. Devotion involves an awareness of God's greatness coupled with the feelings of fear and respect. Annamacharya himself testifies to this. ''Bhayamu-leniyaṭṭi bhaktēla?''* ''Of what use is the devotion if it is not accompanied with fear''.[4] While glorifying God Annamayya acknowledges his insignificance before

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*Bhakti is characterised by fear when the devotee takes into consideration God's magnificence and majesty.

shame. He laughs at his foolishness and compares himself to a foolish woman acknowledging her dedication of chastity to her husband after bringing-forth children from him.[13] He admits of his being God's object of enjoyment. "Bhoga-mu nenu bhogiyunīvu."[14] His ultimate goal is to dedicate himself to divine appropriation and for him this is superior even to the bliss of Moksha. "Kaivalya munakanṭe kainkarya-mekkuḍu."[15]

3. Sakhya Bhāva

Śānta Bhāva is characterised by reverence while in Dāsya Bhāva this reverence deepens But in Sakhya Bhāva this fear and hierarchical feeling is completely overcome. God is thought to be devotee's equal or playmate to whom the devotee opens his heart, revealing its inner secrets. The devotee takes lenience with God, makes an authoritative claim for Mukti and even goes to the extent of chiding or quarreling with Him to achieve his end. Genuine love may express in any form and God in His compassion allows Him-self to be treated lightly by the devotee. He takes for granted the inner love and not the outer vesture in which it may possibly manifest. Tyāgarāja in one of his songs says "How great is Rāmabhakti? Otherwise would Śabari have given leavings to Rāma? Would a woman tie the Lord to a mortar?"[16] We have the depiction of this mood in the ancient texts like Upaniśads, Rāmāyaṇa and Mahābhārata. The idea of the Sakhya Bhāva can also be found in the Upaniśadic comparison of the individual soul and God to two companion birds.[17] Vālmīki in Rāmayaṅa says that Rāma could be accessible to the person who approached him in a friendly way - "Mitrabhāvena samprāptam." Sītā advises Rāvaṇa to seek Rāma atleast in a friendly way lest he be killed by Rama's shafts. Arjuna and the cowherd boys at Brindāvan are other examples of this mood. Annamacharya praises the Lord as "Narasakha and Vijayasakha".[18] In the first case it may mean either the friend of Arjuna or man in general. God is the friend of all creatures always eager to rescue them

the familiar expressions attached to God in this mood is "Navanīta cōra". Krishna the dark-skinned always accompanied by fair Balarāma steals butter in the houses of the village and gobbles it so much that it starts to ooze out of his nose. Krishna and Rāma like twins always move with each other, stealthily make their way into every house and quaff the pots containing milk, butter, porridge, parched-rice, cakkila,* Pānakam (fruit juice), honey, well-congealed ghee and sugar. They plan their strategies in such a way as that if one holds mortar, the other is ready with the pestle to strike the milk-pot hung down from the roof. The Lord creates anger in His absence, but makes the devotee forget everything during His presence. When Krishna is caught by the Gopis who hide in the house just for that purpose, the Lord makes them forget by His loud scream which is a blend of fear and delight. He hugs around their necks with His pretty small arms thus arousing their affection. The ladies plunge the child in turn in their affectionate embrace.[26]

When the mischiefs of Krishna cross limit, the gopis become irate and resolve to punish the boy severely. When Krishna comes to steal butter or exhausts milk-pot, the gopis rebuke Him aud chase Him who runs to backyard for escape. They catch hold of Him, express their wrath by pinching the boy of tender skin with their sharp nails. But the more they want to freighten Him, the more Krishna provokes them by indulging in other mischiefs. He mischievously pulls their garments. The ladies provoked by this, freighten Him by loudly thrusting their feet on the ground. They seize Him by His tuft and forcibly bend His head.[27] When all their attempts to control the mischievous boy go invain, they pour into Yashoda's house in thousands to complain to her of her son's mischiefs. But to their astonishment they see the boy sleeping in the mother's lap and innocently enjoying the breast-milk. Again in the excess of love they forget everything and return to their houses. The instinctive

*An edible fried in oil

waiting for You outside. Yashoda has brought for You food, prepared with curds. Nandagopāla is calling You. Kindly open Your eyes." The boy though awake, pretends that He is still in sleep which Gopi recognises and sings "Oh my child put an end to this pretension. Kindly wake up." She coaxes the boy telling "You always oblige me, kindly wake up."[31]

Thus Annamacharya imagines the Lord in human semblance and himself to be an elderly woman, and passes through all types of maternal sentiments.

5. Madhura Bhāva

Madhura Bhāva is regarded as the highest type of Bhakti for two reasons. It is the highest because of the kind of love that it involves, viz., love of man and woman. Of all types of human love, it is the love between man and woman that is the strongest. This strongest of the loves is directed towards God. Secondly it is the greatest also because of the difficulty of its practice. The possiblity of man succumbing to degenerated lust is more here than in any other kind of love.

We can see this Bhāva very well exemplified in Bhāgavata through the love - stories of cowherd ladies.* Nārada's Bhakti Sutra recognises it as one of the eleven forms of Bhakti and designates it as Kāntāsakti. Later Caitanya's followers gave it a systematic treatment. The other examples of this mood are Nammālvār, Āndāl, and Akkamahādevi. Even Christian mystics have adopted this approach. Saint Bernard's sermons and the writings of coventry Patmore speak of the Church as bride and Christ as the bridegroom. In "The Song of Solomon" it is said "Let Him kIll me with the kisses of his mouth; for Thy love is better than wine." Cardinal Newman wrote "If the soul is to go on into higher spiritual blessedness, it must become woman," Saint John of the Cross in his "The Dark Night" gives a description of the manner in which the lover is brought to the beloved and

*See Bhagavata Discourse 10, chapters 29-33

how a mystic marriage takes place between them.

"Upon my flowery breast
Wholly for Him and save Himself for none
There did I give sweet rest
To my beloved one "32

The very essence of Madhura Bhāva is represented in a Sanskrit verse thus :

Sa eva vāsudevo sau sākśat puruṣa ucyate I
Strīprāyam itarat sarvam jagad Brahma purassaram II
"The Supreme Lord Vāsudeva is the only MAN and all others from Brahma downwards are women."[33]

In the terminology of Karnataka mystics, the motto of Madhura Bhakti is "Lingapati Śaraṇa Sati", "Jīvasati Devapati". The basic criterion behind this distinction of the universe into Man and woman is omnipotence and grace. Since God alone is endowed with these qualities, He is the sole Puruṣa of the universe. God is the sole enjoyer, universe is the object of His enjoyment and the union of the feminine soul with masculine God is the final goal of the Jiva.

Till recently Kshetrayya (approximately 1650 AD) was regarded as the precursor of the Pada poetry bearing erotic sentiment in telugu. But the latest discovery at Tirupati and other places has falsified this belief and it is probable that Kshetrayya himself might have been influenced by Annamayya. Of the believed 32,000 compositions of Annamacharya, over 29,000 constitute erotic songs which are couched in the imagery of Nāyikā and Nāyaka Bhāvas.

We can trace out this erotic sentiment in Annamayya's Adhyātma Samkīrtanas themselves. Annamacharya's description of perilous nature of woman and his frequent resorting to wife-husband analogy to illustrate Śaraṇāgati reveal his inner rasikata which later led him to the status of Nāyikā Bhakta. Annamayya is a rasika even when he criticises woman as enchantress or temptress. Again this

maternal affection is very nicely delineated by Annamayya in Yashoda's justification of her child's mischiefs. "What ! Haven't you given birth to children and nourished them ? Oh ladies, I am also a mother like you. It is natural for kids to stretch their pretty hands at the butter leaking out of the pot. It is natural that they are very fond of ghee and curds preserved in the jars. Without taking care of your domestic affairs and without avoiding yourself being deceived, why blame the peerless child which cannot at any cost be blamed?"[28]

Sometimes, Yashoda gets angry with the boy and gives a mild blow to Him. She wants to give the usual punishment of binding Him to mortar. The child adorned with tinkling trinklets falls on her feet, giving out in His face an imploring expression that He would not repeat His mischief. He cajoles and captivates her by His sweet smiles so that mother who came to punish, forgets herself in the charming gestures of her lovely son.[29] But once Yashoda's ire transgresses its barrier. She could not bear the neighbours' complaints about her son and wants to take the boy into task. Annamacharya is greatly overcome with anxiety, by the possible consequence of Yashoda's losing her patience and affection to the boy. Grief and sympathy overtake him simultaneously when the veritable Venkateshwara appearing in the semblance of a boy casts a supplicant look from His charming face at her with tears rolling down from His bewitching eyes and with His hands stretched up in the imploring gesture. Annamayya immediately rushes to stop her, and swears by her if she beats the child. "Nīkōpaminta vaddu nīku, nīyāṇa", "I swear by You, if you be angry so much." He wants other gopis also join him in pacifying Yashoda and tells that she should free the boy who has been tied to the mortar. He convinces on Krishna's behalf that the boy would not repeat His mischief thereafter. "Oh lady, He would not steal butter and naughtily break the curd-jars in the houses of gopis from this day. He would not fell the Arjuna trees with the help of an ordinary mortar."[30]

Now the day is coming to an end. Yashoda has to feed the child and rock it in the cradle. She coaxes the boy who is still in the playing mood, telling "Māyanna iṭu rārā" "Oh my darling come, I will fetch you milk in the golden goblet. Don't go to others' houses. The ladies complain that you are a thief. Play in the courtyard itself." Then she forcibly seizes the child and rocks in the cradle singing "Jo acyutānanda jo mukunda."*

With the cradle swinging slowly, the child goes to sleep. It is not an ordinary sleep of darkness. It is the state of mystic slumber in which the Lord revels in His own Self becoming oblivious of His creation. The child is still in that stage when it dawns. A gopi overcome with maternal love and eager to fondle the boy hastens to Yashoda's house and sees the child still on the bed. She softly sings 'Melukovayya', "Oh Lord, it is dawn. Kindly wake up. Enough of this Yoga Nidrā. The cows are mooing for drinks. It is time for milching them. The Gopis have assembled here to fondle You. The young ladies desirous of playing with You are

* This beautiful lullaby popular even now in Andhra Pradesh has no signatory name of Lord Venkatesha as can be seen in all compositions of Annamayya. The last Charana of the lullaby bears the Amkitam of Tirupatla Madanagopala which indicates that it must be of some different authorship. That the Pallavi and first two Charanas of the song are Annamayya's own is indicated in the last Charana itself "Angugā dālla pākannayya cāla sringāra racanagā ceppenijola". One peculiarity is that the song is categorised under Sringāra Racana. It is strange that the song where the mood of Vātsalya is dominant is brought under Śringāra composition. The last carana bearing the signatory name of Venkatesha might have lost for some unknown reasons. We have similar lullaby "Lāla nucu nūceru" of unknown authorship bearing the Amkitam of Gaṇḍavara Bālagopāla - Vide Prabhakarasastry V., Sri Tallapaka Annamacaryula jivita Charitramu, TT Devasthanams, Tirupati 1966, pp. 58-60.

erotic sentiment is represented in his description of God as *Navarasālamkāra, Sarasa*[34] *and Mohanarūpa.* He compares a Prapanna to a wife and advises men not to seek any others except God in the way a chaste woman clings to her husband. "Magaḍu ga!a satulu mañci muttaiduvale yeguva nitara mārgā leraganaṭṭu".[35] God's selection of the soul is illustrated by a woman being accepted by a king as a queen. "She who has royal acceptance alone is the queen whatever be the number of women in the kings's gynaecium." God's ownership of the soul and the foolish dedication of what belongs to God by him are compared to a woman acknowledging the dedication of her modesty to her husband after giving birth to children from him.[36]

Annamacharya frequently refers to the principle of Kāma also. In a friendiy tone he speaks to God "If You wish to join Gopis through Kāma, I have Kāma which you can take from me." "Kāmukuḍavai gopikala bonda briyamaite kāmukatvamu nāyandu galadentainā."[37] He curses himself for not being a Gopi in cowherd hamlet in the past, "Had I been a Gopi when Thou wandered in the hamlet Thou wouldst certainly have joined me".[38] The principle of Kāma should not, however, be mistaken for degenerated love. Love becomes carnality when it is directed towards the external encasement of limited human beings. But when it is cast on God it assumes a sanctifying form leading man to blessedness. Nothing is unsanctifying if it is directed towards God. The sanctity of an approach is determined by the nature of the goal and the purity of the motive which one takes to that approach. In the absence of purity of motive, a means looses its significance how-so-ever it may appear to be sanctifying. Kāma in relation to God becomes an instrument of one's spiritual attainment while in relation to mundane beings, it as a love of flesh, becomes the means of bondage. In the first case it is designated as Kāmatattwa while in the second Kāmāndhata "the characteristic of one being blinded

by lust." This distinction is implicit in one composition in which the poet says :

> "Kāmatattwambanedi kāmadhenuvu dānaku
> Vemāru gorikala velligolipeḍidi
> Yīmēnu Tiruvenkateshu jerakapōyi
> Kāmāṇdhudai migula gati māle prāṇi"
> "The wish-yielding Kāmatattwam is that
> which floods man with countless boons. Alas !
> This creature being blinded by lust did not
> seek Lord Venkatesha and thus
> desisted from the highest path."[39]

We shall close this topic with the description of two Śringāra compositions of Annamacharya.

Annamacharya gives a ritualistic description of the entire love-process of Kaliki or Nāyikā. He compares the lady's love for her beloved Lord to a great sacrifice and designates it as Kāmayāga. The person who performs this sacrifice and the object or oblation that is offered in it are one and the same. The Nāyikā herself is both sacrificer and the offering. Kaliki sacrifices herself not into any external fire but into the fire ignited or flaming within herself as a result of her separation from her beloved. The fire of separation burns her day and night and gradually she begins to get emaciated. Her Virahatāpa itself is Homāgni. In the usual sacrifice, offering of an oblation is always accompanied by the chanting of Vedic hymns. Mantrams are chanted to enable the sacrifice give its desired fruit. But in the sacrifice of Kāma, the warbling notes of doves in the surroundings constitute Vedic hymns exciting the love of Kaliki. In the usual sacrifice the ritual of Paśubandhanam is carried out by one who performs the sacrifice. But in Kāmayāga, the ritual of binding the animal has the great privelege of being carried out by the very deity in whose propitiation the sacrifice is conducted. The Lord binding the Kaliki in His embracing arms constitute the ritual of binding the animal. The tasting of betel-juice in the company of

her beloved constitutes Somapāna. Being damped with sweat after joining her Lord forms the post-sacrificial purificatory bath - Avabhritha - symbolising the termination of the yāga. In Indian concept of Rasa, this perspiration expressing itself involuntarily in the lover is what is called Sāttwika Bhāva. Finally the attainment of Lord Venkatesha constitutes the final aim of the Yāga viz., Svarga.[40]

In another song Annamacharya acts as a mediatrix-friend of Nāyikā, convinces God of Nāyikā's unslackening devotion to Him in all her activities and at all times, and describes the pitiable state of Nāyikā so that the Lord may shower mercy upon her. Annamayya swears by God's name about the guilelessness of her love. Her mind is not on anything else except God. At no moment her mind has deviated from the Lord. Even in dream she is thinking of her beloved. The poet sings "Alas! Should You torment her so much ? I swear by Thee. This is true. Her love is guileless. I am not lying."[41]

NOTES

1. Verses 61 and 35.
2. Anantakrishna Sarma R and Srinivasacharya U (eds.), *Adhyatma Samkirtanalu*, T T Devasthanams Tirupati 1952, Vol. 8, Kirtana 102.
3. Ibid., 1951 Vol. 7 Kirtana 139.
4. Ibid., Kirtana 180.
5. Ibid., Kirtana 96; Vol 8 Kirtana 116.
6. Ibid., Vol 8 Kirtana 222; See also Vol. 7 Kirtanas 9 & 265.
7. Ibid., Vol 7 Kirtana 165.
8. Ibid., Kirtana 20.
9. Ibid., Kirtana 250.
10. Purushottam V (Ed.), *Annamacharyulavari Adhyatma Sringara Samkirtanalu*, T T Devasthanams, Tirupati, 1980, Vol. 2 p. 46.

11. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 8 Kirtana 136.
12. Ibid., Kirtana 60.
13. Ibid., Vol 7 Kirtana 210.
14. Ibid., Kirtana 40.
15. Ibid., Kirtana 249.
16. Rāmabhakti yento gopparā........Śabariyengili niccunā........ Kalikirota gattunā.
17. Mundakopaniṣad 3-1-1.
18. Ramasubbasarma G., (Ed.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati 1980, Vol. 1 Kirtanas 259 & 264.
19. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 7 Kirtana 166.
20. Ibid., Vol 8 Kirtana 190.
21. Tam matvātmajamavyaktam martyalingamadhokṣajam I
    Gopikolūkhale dāmnā babandha prākrtam yathā II
    Svamātuh svinnagātrāyā visrastakabarasajah I
    Driṣtvā pariśramam kriṣṇah kripayāsīt svabandhane II
    Evam sandarśitā hyanga hariṇā bhrityavaśyatā I
    Svavaśenāpi krishnena yasyedam seśvaram vaśe II
    Bhāgavata - 10-9-14, 18 & 19.
22. Ramasubbasarma G., *Op. Cit.*, Vol 1 Kirtana 166.
23. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 8 Kirtanas 17 & 36.
24. *Tallapaka Annamayya Pātalu*, with notations by Sri Rallapalli Anantakrishna Sarma and Sri Nedunuri Krishnamurthy and with description of meaning by Sri Kamisetty Srinivasulu Setty, TT Devasthanams, Tirupati 1976, pp 19 & 131.
25. Purushottam V., *Op. Cit.*, Vol 2 p. 272.
26. Anantakrishna Sarma R and Srinivasacharya U., *Op, Cit.*, Vol 8 Kirtanas 4, 24, 142 & 149; *Tallapaka Annamayya Patalu*, *Op. Cit.*, p. 19.
27. Ibid., Vol 8 Kirtana 162.
28. The Kirtana "Kānarate peñcarate."
29. Tallapaka Annamayya Patalu, *Op. Cit.*, p 19.

30. Ramsubbasarma G., *Op. Cit.* Vol. 1 Kirtana 57.
31. Ibid., Kirtara 374.
32. Quoted in Swamy. Prabhavananda's "Narada's Way of Love" p. 146.
33. Quoted in Dr. S. Radhakrishnan's "Indian Philosophy" Vol 2 p 707.
34. Ramasubbasarma G., *Op. Cit.* Vol. 1 Kirtanas 259 & 264.
35. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit*, Vol. 8 Kirtana 54.
36. Ibid., Vol 7 Kirtana 26 & 210.
37. Ibid., Kirtana 214.
38. Vijayaraghavacharya V., and Adinarayananaidu G. (Eds.), *Adhyatma Samkirtanalu*, T T Devasthanams, 1936, Vol. 2 Kirtana 12.
39. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 159.
40. Srinivasulu Setty K (Ed.), *Annamacharyula Samkirtanalu*, TT Devasthanams, Tirupati, 1978, p 42.
41. Prabhakara Sastry V., *Sri Tallapaka Annamacharyula Jivita Charitramu*, T T Devasthanams, Tirupati, 1966 p. 114.

12 CHAPTER

DESCRIPTION OF THE FORLORN CONDITION OF ANNAMACHARYA

The difficulty involved in our dealing with the mystical problem of forlornness lies in that it defies rational comprehension or logical description owing to its being mainly theproblem of psychological importance rather than philosophical one. Our dealing with this topic, however, is incited by an interest involved in the expressions given out by Annamacharya in the anguish of separation. We must also note in this context that what Annamacharya says in this state is not of so much of relevance to us as how he gives vent to his feelings in the state of separation. The richness and variety of feelings add to the uniqueness of the songs inspite of the fact that they have identical theme. Annamayya infuses life to or enlivens the words by imparting to them his own ancillory or transitory feelings or what are called Sañcāri or Vyabicāri bhāvas in Sanskrit which arise in the course of his basic mood of Bhakti (Sthāyi). The words and sentences may look similar, but the emotional accent may vary.

Forlornness is common in the life of every human being and normally a man is said to be forlorn when his long cherished desires are not fulfilled or take time to be fulfilled. A devotee being put to this state is, however, due to his non-fulfilment of his desire to have the vision of God or to some predicament or calamity befalling him in the course of his spiritual journey towards God. A devotee in this state feels as though there were no helping hand and no refuge to save him from this calamity or even if he feels the existence of such a saviour, he is put to distress owing to its not responding to his prayers. A devotee prays, longs, implores, pesters and even goes to the extent of quarrelling with God, repeatedly acknowledging God's sole saviourhood. The very

separation from the object of his greatest love is unbearable to him and in this state he feels as though he were in a whirlpool of existence or thrown into the midst of a vast ocean or thrust upon a burning pan.

A devotee being put to such a type of anguish also vindicates the intensity of love he possesses for his object of devotion. In fact separation is regarded as the touch-stone with the help of which one can fathom the extent or intensity of love a man possesses for his object of liking. It demonstrates how much his love for the object is genuine and purged off the chaff of hypocricy. It is on this ground of separation that the superiority of the love of Bharata for Rāma over that of Lakshmaṇa is judged by some Śrīvaishnavite commentators of Rāmāyaṇam. In fact the forlorn feeling or what the saint John of the Cross calls "Dark night of the soul", William James designates as "Sickness of the soul" and Narada names 'Aviraha' in bridal mysticism is regarded as constituting a necessary phase in the spiritual life of every mystic. The mystical healthy-mindedness cannot be reached or fully appreciated if it is not preceded by mystical sick-mindedness. Carlyle designating this state as the centre of indifference spoke of it as a necessary passage from the everlasting Nay to everlasting Yea. Annamacharya like any other mystic has gone through this dark or nightmarish phase of his spiritual life which is evident from his untiring expression of despair for his not having had God-vision.

1. Acknowledgement of steadfast devotion.

In the state of separation Annamayya often testifies to the Lord as being his sole refuge and to that in the absence of His grace nobody could protect him. He is put to such a plight that he has to pray for himself, there being nobody to recommend to God on his behalf and he has to seek refuge with Lord Venkatesha only and nonelse. For he cannot expect loving concern for him from others just as love for a kid cannot be expected of a nurse which the mother herself

lacks. "Talliki leni muddu dādiki galadā?"[1] Absence of of any response from God inspite of his frequert appeals does not shatter Annamayya's faith. He testifies to his unconditional and steadfast devotion to Lord Venkatesha irrespective of whatever difficulty befalling him, whatever circumstance he might come to face and whatever birth he might take.[2] For him Lord Venkatesha is the means leading to all higher ends and the end acquired by all higher means. He is Annamayya's wealth, property and treasure. The Lord is the merit acquired from penance, charity, philanthropy, the worship of celestials, sages and ancestors, the study of Vedas and other sciences and by following the duties of four Āśramas. For Annamayya the Lord verily constitutes the ranks of birds, serpents, Siddhas, Gandharvas and the radiance resulting from the performance of various Japas. Lord Venkatesha is Para, Parātpara and verily the twentyfive principles and in short Annamayya's whole life. "Nā bratukellā nīve.[3] Annamayya holds onto God's feet firmly despite God rejecting him with contempt like a child laid down by its mother going to her only, obstinately pulling her garment, and pestering and imploring her to carry it.[4]

2. Humble Admission of Incompetence

If God expects Annamayya to resort to worshipful activities, Annamayya helplessly admits of his incompetence and inability to take to such ways as prayer and lauding the glory of God owing to his not being an equal or companion to take such lenience. Nor can he give, he says, any valuable gift because of his poverty.[5] He says that if things were under the control of all even animals would have become the rulers and the herons would have become the masters of the Vedas. The poet implores "Oh Lord it is You who are the bestower. For Your giving why expect so much (from us)? Of what avail to You is our wisdom?"[6]

3. Cursing his Own Fate

Absence of the divine response pushes him to curse his own fate of not being the things of past with which the Lord

be associated during his previous incarnations. He
: his being an ordinary calf or acquatic respectively
ıe Lord's assumption of the garb of cowherd boy,
tortoise would have made him blessed, that his being
ary stone would have made the Lord enliven him
id Ahalyā) and that his being a monkey in the army
va would have rendered him exalted by way of being
ded by the Lord.[7]

ɔt About God's Easy Accessibility

ıassionally Annamayya grows sceptic over God's easy
bility. The Supremacy of the Lord is such that each
ə of His body is crowded with myriads of Brahmāndas,
description of it defies even Vedas and that He has
ttendants great souls like Brahma, Garuḍa, Śeṣa,
ıd Chandra. This being the case, he feels there is
ɔect of the Lord taking him into notice much less than
ȝ to his wails who is in an unknown corner in the
f the vast heap of Jivas crowding His gigantic body.
ıshfully hesitant to place himself on par with the souls
ending to God, humbly acknowledges the insignifican-
s prayers by likening it to a seasum seed and testifies
ȝnorance of the manner of speaking with or praising
d. He frustratedly says "I do not know when You
ne to listen to my prayers and how Your mercy comes
ike a royal path passing by one's house door."[8]

ognition of Obstacles

e forlorn state is not merely characterised by the
e feeling of isolation or loneliness from God but also
ısitive distaste for the world or by the positive awareness
ɔbstacles preventing the devotee from uniting with
Devotion to God involves renunciation which is not
an external giving up of things but also constitutes
er feeling of pain, desperation, despondency and
tion on the part of the devoted. A devotee in this

situation feels himself helplessly placed amidst all sorts of of impediments which are subjective and objective depending upon the advance he has made in his spiritual journey and finds it very difficult to cross them. This positive phase of separation can be described as a state of transi ion of the individual from that of free-indulgence to that of final beatitude. It represents a stage of remorseful awareness of the individual of his inferior life or ethical predicament, marking the beginning of his inner spiritual life and the dawn of discrimination and dispassion on him. The devotee realises his low state of affairs, shrinks of shame and at the same time finds it very difficult to come fully out of it.

Annamayya often speaks of the external world setting a blinker over him, thus preventing him from turning towards God. He testifies to the world, mind, desires, lust, anger, arrogance, envy and sense organs defying his attempt to join God. He helplessly cries "With how many should I engage myself in warfare? How can I get wisdom? When do I come to possess right knowledge? When do I become virtuous? When do I join You? Where else should I go except seeking refuge with You? I can't get solace from any other source except You. It is not possible for me to control these forces. Oh Venkatesha, plunge me in the ocean of Your grace and take me to the shore of salvation?"[9] He prays that God should sever his sins just as He did in the past Rāvaṇa's heads, bind his mental wanderings just as He did the ocean by building the bridge over it, subjugate his senses just as He did the demons like Kumbhakarna and bend his wickedness like He did the magnificent bow of Śiva.[10] He expresses his doubt as to the cause of his mental fickleness and sense-indulgence. "Is it due to Your delusive power? Is it that You cease to have hold on it? Or is it that the time for my deliverance is not yet come? Or is it that my mind itself being impure and dull is incompetent to attain salvation?"[11] He says that he fought with senses but being unable to subjugate them totally got himself subjugated by them.

"Oh Lord", Annamayya wails "I do not know how would You protect me seeing my poverty and obstruct these forces which I am unable to control."[12] He prays to God that he should be blessed with the wisdom, that the mind and the external objects are indwelt and controlled by God. "Oh Lord, bless my mind which does not abstain from hankering after sense objects or cherishing sensuous thoughts with the wisdom that it is indwelt by You lest it should wander outside. Bless me with the knowledge that whatever my senses hanker after constitutes Thy own belonging and abode."[13]

6. Feeling that Evils are Natural

Further the very inability to overcome the evils like merit and sin, lust and anger makes him so much frustrated that he feels them to be as natural to him as intoxication to elephant in rut, venom to serpent, bitterness to neem and poison to poison-nut tree. The physical body being born with the senses is sure to become sensuous just as it is natural for an insect borning in filth to enjoy filth only. Any difference in nature between a seed and its respective sprout is inconceivable.[14] He wails "Tell me, Oh Lord, where should these senses go leaving the physical body, where should these desires go leaving their source namely mind? Can children live without mother ? Can the fate of the fish be imagined if it gets out of water? Oh Lord, You alone should solve this problem."[15] It is not wrong on his part to become ignorant in the past but it is so on God's part not to save him. "Appā tolli nenu ajñāninai nadi tappā? Neḍu nīvu gāva tagadā?" The word 'Appā' signifies the tone of humility and supplication.[16]

7. Self-derogation

Absence of further response from God leads him to self-depreciation. Here he not only expresses his insignificance as compared against divine omnipotence but also positively attributes to himself the responsibility for his being in present predicament. Human sentiment is that no person endowed

with a specific talent would tolerate another possessing a similar one. If God is presumed to have such a sentiment, Annamayya says, God need not be envious of him because he is not equal to God to be treated contemptuously. While God is taken up by him to the Supreme altar, he brings himself down to the lowest ebb, while God is exalted as the Highest, he depreciates or belittles himself as of the lowest calibre. Annamayya sings "You are the Lord possessing all excellences I am wicked, You are merciful I am cruel, You are my Master I am Your servant, You are my inner controller I am Your instrument, You are the Supreme I am an insignificant man, You are independent I am Your dependent, You are the protector I am the protected, You are the bestower I am Your supplicant. This being the case why should You look upon me as Your equal or opponent and wager against me? Why should You find fault with me and refrain from casting Your benevolent look upon me?" The word 'Ayyā, reveals the despondent and humble feeling of the poet· "Nannoka yeduru cesukoni manasu cūḍanelayyā."[17] Annamayya proceeds to derogate himself as a man of low morals, repents for his having misused his life given by God for sense-indulgnce, condemns himself as ignorant inspite of his knowing the evil nature of Samsāra, attributes to himself the foolishness of being ignorant of God's close existence as his indweller and testifies to his arrogance and pride. "Ghaṭanalu nāvanṭa garvintunayyā."[18] He prefers his past life as a low creature to his present human birth which is misused for sense-indulgence instead of using it for divine service.[19] He testifies to his not having mouth to putforth his pleadings because he says, he has not thought of God even for a minute. "Enoruveṭṭuka ninnu nemani nādigenu?"[20] Purandaradāsa similarly confessed "Binnahake bāyillavayya."[21] His past Karma is so strong that it cannot be warded off by any amount of merit done in one single birth. The fire of ocean (baḍabāgni) canot be extinguished, the ocean cannot be filled in a small gourd shell and a ragged bamboo fan cannot resist the force of a strong hurricane. The last

two analogies not only singnify the impossibility of destruction of his past Karma but also that any attempt to do the merit is itself wiped out by the strong force of his past Karma much less than performing it.[22]

It must however be noted that the sin which mystics say that they have committed is not of any greater magnitude from the ordinary perspective. What is a minor mistake from the worldly stand-point is a great treachery for them. They attach serious importance to every mistake which we do not consider mistake at all. Their keen sensitivity to the drawbacks of human life or mere looking at others' faults makes them identify themselves with common man and behave as if they themselves have committed all sorts of misdeeds. It is this repentful confession of their faults-whether the perpetration of them is real or imaginary - that exalts them to higher pedestals of spirituality. It is for this reason Emerson exhorted men "Do not judge the poet's life to be sad because of his plaintive verses and confessions of despair because he was able to cast off his sorrows into these writings, therefore went he onward free and serene to new expereinces." That consciousness of one's own defect is an incentive to higher life of spirituality is clear from Annamayya's expression "ceppite bāsunanduru cesina dosamulellā" "They say that one's defects will be removed, if one confesses them before You."[23] In another song it is said "ceppinam bāyunu sesina pāpamu ani ceppeda nā duṣṭacetalive" "I confess (before Thee) my wicked deeds with the the intention that the confession of them would purge off my sins."[24] Annamayya extends his gratitude to these sins addressing them as 'Prathamācāryulu' because according to him it is the fear of sin and miseries of the worldly life that makes him think of God and chant His sacred name.[25]

8. Anger

With the persistent plaintive appeals not yielding any success the feeling of despondency through frustration

becomes transmuted into anger which may take two opposite recourses. A devotee either depreciates himself as being not competent enough to achieve his goal, hurling imprecations on himself or in a helpless mood may direct his anger on the object of his goal itself. The former phase is what we have just now dealt with and is termed in Śrīvaishnavism variously as Naicyānusandhāna, Kārpaṇya and Ākiñcanya, and is regarded as one of the six components of Prapatti. The latter phase represents one of the five major forms of devotion viz., Sakhyabhāva, the approach to God through the feeling of friendliness and constitutes a tentative phase in the devotional life of a mystic. It is characterised by flaring up of the devotee's feeling and in this phase an attitude of rigidity, stringence and peremptoriness overtakes him. He takes lenience with God and speaks to Him as if God were equal to him with authority. The expressions given to by the devotee in this stage are popularly called 'Nindāstuti' [Abusive eulogies].

"Being the ultimate refuge for all, the remover of gods' distress in the past, vouchsafer of boons and restorer of Dharma, how can You afford to hide in an unknown place ? Why don't You come and speak to us?"[26] "You can't cleverly evade my grasp on the trifle ground that the foremost secret of Your divinity would be divulged and that You are ungraspable to mind, words and even Śruti. If Your transcendental nature itself is the pretext for Your not revealing to me, then Your knowledge is not at all possible; In proof of Your being reputed as the sole friend of the world You should show Your face to me so that I might do Your service, sing Your praise and offer my adorations." While in the humble mood Annamayya wanted himself considered poor and wretched by God, now he can no more tolerate God's negligence of him as an unequal. He reminds God of his interminable bond of love with God and says "Why try to severe or hide Your interminable kinship with me?"[27] Presuming that God might misconstrue his frequent appeal as

motivated, he clarifies that there is nothing he wants to achieve from God, that his Ācārya has bestowed everything to him and that he is doing the worship of the Lord only at the behest of his Ācārya.[28] He further says "You quietly look at me standing at a far off distance. If You have sympathy for me why don't You come and protect me ? If You thus be in a remote place, how can I seek Your help and tell my tale of woe to You? For You to carry the body, to be a samsārin, to earn wealth and livelihood, to get You who art my indweller and to be the owner of action and in short everything is sinful. This being Your attitude how can I make appeals to You?"[29] Annamacharya questions the purpose of God throwing him into the world of enjoyments or the ocean of Samsāra when he had his safe residence within the Lord's womb and of the Lord upholding the path of Veda (which proclaims nothing but the performance of Karma) at the same time derogating Karma as the cause of bondage. He chides "Have You who have put us in the world for Your sheer delight, gone mad?[30]

He questions the propriety of God's deed in putting him into bondage when God could even part with His wife (Sītā) for the sake of His devotees in the past, plunge a man by name' Nānda' in mercy addressing him as 'Father', confer salvation on all at the bank of Sarayū and relieve gods of their agonies by killing many demons.[31] He hopes Vibhīṣaṇa, Ghanṭākarṇa, Dhruva, Śabarī Uddhava, Squirrel, Ahalyā, Akrura were not God's close kith and kin to be blessed with salvation and asks whether he is a stranger to God.[32] He further says that God being gracious to him does not diminish His greatness and hence, he says, the Lord should not be greedy and wavering in witholding His grace from Annamayya. "Would You lose anything, would any calamity befall on You If You spray the nectar of your mercy upon me ? If a drop sprinkles out of ocean and if a theif has hidden in a hill, it does not mean that the ocean and hill have lost their greatness. The sun rays do not get extinguished if they are cast on all objects."[33]

With anger reaching acme Annamayya questions the the existence of a worthy recepient of His grace in his absence.[34] what was thought to be impediment for his spiritual fulfillment in the despondent mood turns out to be the ground on which the poet makes a firm demand for salvation. For, God's grace has utility only in relation to such worst sinners as himself and it has nothing to do with a taintless man. "If You could bestow salvation in the past to a crow and a king by name Dharmarāya on the ground that the first committed a great sin against Sītā and the second uttered a lie, if You chose to listen to the cries of as lowest a creature as a dog, You should bless me also because I also have done countless sins, uttered many a lie and taken many such births."[35] Annamayya questions whether he is not the possessor of women, rich acres of land, sense organs, desire for gold and wealth and attachment to delicious tastes and says that it is for the purpose of getting rid of these evils he worships God and that if God could not fulfil his desire, there is no purpose in His becoming Annamayya's indweller.[36] It is not that God has no benefit by being gracious to him. It is from such a sinner as himself God attains great reputation as the redeemer of the worst sinner.[37] Tyāgarāja similarly said "Kripajūci brocite kīrti kaladika nīku."[38]

9. Wit and Humour

Annamayya often couches his words with wit and humour. God cannot accuse him of being sense-indulgent and injurius to others because as per the command of Śruti even a straw cannot move without His Will. It is He who has kept Annamayya amidst sense organs which are prone to go after their respective colourful objects. If Annamayya is sense-indulgent he is so at the behest of the omnipotent Lord. Further he cannot be accused of seeking refuge with others because as according to God's own proclamation (in the Gītā) there is nothing superior to Him. If he resorts to the worship of others he is actually worshipping Hari only.[39]

Nor can God expect anything from Annamayya because there is nothing worth offering in him. He cannot give his mind to God in the form of meditation because mind is a product of matter. Nor can he give his physical body upto God's service, because body is the result of his past action. He cannot give the fruit of action since it is the source of bondage. Nor can he sacrifice his whole life for God's sake because life is the abode of evil.[40] He thinks that God Himself may need kāma for enjoying the company of Gopis, anger for the destruction of evil souls like Kamsa, greed for witholding the garments of Gopis, arrogance for uprooting the Arjuna trees and envy to direct it on Śiśupāla and that the Lord may borrow them from Annamayya who is the treasure of all these elements. Finally he wants God to take out the limited love from him, set it to alchemic change by way of casting it on himself in the form of grace. He says "If You want to be possessed of love (Moha) for Your servants, I verily am Your servant."[41]

In a jovial mood Annamayya subjects God to utter ridicule. According to him the law of Karma could not spare even God. With least regard for His divinity it went to entangle Him also. Somebody, on account of His past karma of putting worldly creatures in the bondage of love and of killing a woman by name Pūtanā, tied to His bosom a lady (Goddess Lakshmi). Someone locked Him up in the ocean on account of His plunging the souls in the ocean of Samsāra. He had to suffer unbearable torture of residing on the hill on account of making the devotees like him wander in the hill and caves to earn their livelihood, of sleeping on snake on account of tormenting Kaḻinga and work as a Banḍiboyi (charioteer) because of destroying Bandi (the demon in the form of cart). Annamayya expects bribe from God lest he should reveal God's secrets of eating defiled food (in the house of Vidura), sporting with cowherd ladies in the night, stealing butter in the village houses, swallowing smaller fish when He assumed the form of a large fish, serving under His own brother-in-law as a charioteer, speaking

lie with the wives of demons (during Tripura Samhāra), eating the remains of what a woman of hunter-caste had eaten (Śabari), begging Bali, keeping the feet of His own wife near His neck and above all of His protecting the people who surrender to Him.[42]

10. Feeling of Exaltation

Our dealing with forlorn feeling of Annamacharya would be incomplete if we don't deal with the mystical consequence of it, viz., Annamacharya's feeling of exaltation. The poet's feeling often wavers up and comes down sporadically. Annamayya at one time casts aspersions on God and at another begs pardon of Him for having taken close liberty with Him. "Oh Lord, I spoke and wagered against Thy Supreme command, kindly pardon me."[43] A point to be noted in this context is that almost every song of Annamacharya begins with the mood we just now described and finally ends in the last Caraṇa in an exalted note. Every song having a pessimistic beginning and an optimistic end can be stated as comprising the biography of the devotional life of Annamacharya. That the same song containing two opposite moods may be due to Annamayya's intermittent recollection of God's benevolence and his own low status or due to inconstant vision of God or what a devotee often acknowledges in the anguish of separation as God's playing hide and seek with him. It is as though a devotee has almost reached his spiritual culmination, but is again distressed at the disappearance of his object of devotion.

In many a song Annamacharya testifies to his having attained the state of fulfilment through the grace of his Acarya and God. "At last I could know that You are the Lord bearing the title Śaraṇāgata pārijāta.[44] "My desire was granted and my life beame fulfilled." "Nā icca saphalamāya nā braduku."[45] A sense of gratitude for his Guru who was responsible for showing him the path of liberation overtakes

him, and he with all humility acknowledges his prior state of foolishness. "Before that I was a fool."[46] "Your servants made me who earlier was intoxicated (with haughtiness) sanctified by showering their mercy upon me."[47] He exclaims "Oh Hari, You protected us just as you did Your teacher's sons and the elephant, in the manner You freed the ladies (in NaraKa's palace) from the prison and married them. You honoured us and showered Your mercy upon us just as You cleverly took by Your hand Rukmini, rescued the sons of the sage with great valour and redeemed Ahalyā of her curse. You availed Yourself for our part and protected us with a regard for us that we are your servants just as You took Sītā by Your hands after winning Lanka and rescued Aniruddha."[48] Though the acquisition of devotion, the privelege of doing God's service, supreme knowledge or the vision of the auspicious form of God need persistent effort for countless lives in the form of countless merits, study of lores and approaching humbly many a learned man though the acquisition of them require patient waiting with humility for many ages' yet, says Annamayya, God has blessed him with the privelege despite the fact that he is least qualified for it. In an exalted mood Annamayya wonders God's bountifulness and unable to express his gratitude.[49] He acknowledges that God has blessed him and pardoned him inspite of his not having prayed for His blessings.[50] He says "How could You who are the treasure of all excellences, absolutely independent, the sustainer of the whole universe, the husband of Lakshmi and who surpasses the great Brahmāṇḍa in greatness deign to protect mercifully such a low man as myself who is the treasure of wicked qualities, dependent, the nourisher of sensuousness, poor and a mere speck in Your vast creation? What could You find in me who am least comparable to Your greatness to make me worthy of Your indwelling? My grateful adorations to You."[51]

We should, however take these self-remarks in a figurative sense. Annamayya's egolessness does not allow him to

say in the least anything about his personal feat or greatness. Though it is a philosophical truth that grace and individual effort are necessary factors in man's spiritual attainment, yet it is in the nature of spiritually enlightened men to extol God's munificence and derogate themselves as unworthy. This is the paradox in the exalted mood of a mystic. The very exalted state is characterised by the aspirant's realisation of his finiteness. Even in the ripe stage of exaltation there is the feeling in the devotee that he might have wicked qualities which he is not aware of and which feeling drives him to attribute to himself wickedness. Such a humble confession in itself should not be mistaken for weakness so far from the mystical stand-point. It, on the other hand, is a gift to an aspirant and indicates his progress in his journey to his spiritual goal. It will also serve an indirect lesson-though the devotee himself may not be aware of his mission-for those who pride themselves that they are on the threshold of spiritual wisdom. If we understand this, we neither blame the devotee as unworthy nor God as possessing the taint of partiality. To confess his finiteness is the nature of an enlightened man whereas the inherent nature of God is to immerse the person endowed with genuine and self-less love for Him in His nectar of grace.

There are two planes in the exalted mood of a mystic. In a lower plane, the devotee becomes satisfied when he comes to possess the means of salvation, viz., Bhakti, or ingredients of Bhakti like divine name, insignia and Prasādam. Annamayya blessedly says that the moment he sought refuge with the servants of God, he wore the insignia of divine weapons, resided in Tirupati a single night, counted the beads with Nārāyaṇa Manthram, listened to the stories of God, took the sacred Tulasi water, prostrated to the holy feet of the Lord, did the Lord's service and circumambulated Him, he got his fear of death, sins, curses and anxieties destroyed, his whole life became sanctified, his wishes fulfilled, and Vaikuntham very difficult to achieve stood on his palm. He

says elatedly "Ekkaḍi narakamulu, yekkaḍi mrtyuvu māku?"[52] He exaltedly traces his very becoming of God's servant to God's grace. "Oh Lord, could I ever have applied myself to Thy service in the absence of Thy blessings?" "By the wealth of Your grace have I become Your servant."[53] The very act of surrender makes him blessed, enlightened and worriless."[54]

Annamayya in this state expresses his contentment with Vairāgya rather than with Rāga. "It is enough for me to govern the greatest sovereign of dispassion, I have much to do in my own empire." He prefers waiting at the doors of his inner divine kingdom, achieving the rulership of his mental kingdom, tiring in the path of Yoga and having what God bestows to him in accordance with his Karma respectively to waiting at the doors of ordinary men, achieving rulership of small towns and tiring himself in serving others and begging others for gifts. The reason for his preference is that it makes him independent. According to him though both attachment and detachment have the same source, viz., Māyā and though both of them secure happiness (in one pleasure and in the other bliss), yet he prefers latter because the former makes him Paratantra (dependent) while the latter Svatantra (independent).[55] Another form of contentment expresses itself when Annamacharya feels satisfied by being a devotee in the saṃsāra itself. He conceives all mundane things in terms of the objects contributing to God-realisation. He expresses his satisfaction with Iha because for him it verily is Para. For him the objects of enjoyment constituting God's Prasādams, the fifty syllables divine Manthram, wife and children the assembly of God's servants and his daily undertakings Gog's Kainkaryam, there remains no sādhana for him to be taken separately and he is a Bhakta while being samsāri.[56]

The highest plane of exaltation is characterised by God-perception. Annamacharya gives expression to his God-vision on the hill of Tirumala thus. "I beheld the great

creator of Brahmānda, the embodiment of truth. I saw the celebrated peak of the mountain comparable to a pearl on the hood of a serpent the porches shining with utmost radiance, golden altars bedecked with nine jewels, and many a glittering tower. I saw the sacred tank, the purifier of all our sins and which is extolled by wise men, the holy rivers like celestial Ganges and all holy places. I beheld the peerless feet that great Yogins see in their hearts and the great hill which is static and firm. I saw the sacred hand (assuring protection to all) and the great Lord of Venkatādri, and thus got rid of my sins."[57] Thus with the perception of God, Annamayya experiences the fulfilment attainable through all meritorious deeds like bathing in sacred rivers and visiting sacred places.

Annamayya either expresses his insatiation with the perception of complete form of God and following completely the means of salvation or testifies to his satisfaction with the incomplete vision of God and partial observance of the means. Repeated looking and worship of God do not quench the thirst of his eye and other organs. The more he sees God and worships Him the more reluctant is he to dissuade his eye and other organs from God. The eye inspite of seeing God's form incessantly, the tongue inspite of chanting His glory restlessly, the ears inspite of listening to God's glories, the body inspite of taking God's Prasādams frequently, the hands inspite of respectfully worshipping God repeatedly and the mind inspite of repeatedly thinking of God's beauty do not get satisfied.[58] While here Annamayya expresses his insatiation with the vision of God's form in totality and with complete observance of the means, in another song he is satisfied with the perception of God's incomplete form and with the incomplete observance of the means. He could get joy by looking at the face or feet of the Lord and thus questions the possibility of his eye to enjoy the beauty of other organs of the Lord "When my mind is absorbed in the contemplation of Your holy feet, how can I think of Your entire form? When my eyes swell with delight at seeing the charm

(of Your face), how can I enjoy the beauty of Your limbs? When my tongue is satisfied with chanting Your names, how can it afford to praise all Your excellences? When my ears become sanctified by merely listening to Your stories, how can they afford to listen to Your infinite glories? When I have become sanctified by merely surrendering myself to You, what can I do by taking to Your service?"[59] The ultimate import of both the expressions is the same, viz., inability of ordinary faculties of knowledge to grasp the divine beauty in its entirety and this inability is not at the expense of joy and fulfilment accrued to the devotee. Annamayya laughs at his foolish venture to look God with bare eyes and acknowledges, "Alpa śaktivāḍanu nenu, adhika śaktivi nīvu."

The highest plane of blessedness lies in visualising God in the world itself. God who once appeared to Annamayya as existing in a remote world comes to exist in the very place he is and more closely as his inner controller. His whole being inside and out is filled with God. Annamayya overcome with joy and wonder exclaims, "God is nowhere else but here itself." God is seen to exist in all beings of the universe-sentient and insentient - that Annamayya's senses and mind perceive and at all places before, behind and by his side. All sentient beings appear to him as *Nārāyaṇa*. God constitutes the beginning, middle and end of the whole world. Whatever his eyes see, whatever sound his ears hear and whatever his tongue utter constitutes God's form to him and he perceives God in the air his nose breathes. That the highest state of exaltation is not merely the realisation of God's existence in oneself as inner controller but also that of one's subsistence in all-inclusive scope of God is clear when Annamayya feels as though he were being followed by God wherever he goes. Divinity replaces for him everything which he thought in the mundane world worthy of love. Mind, body, hearing, speech, action, residence and in short his whole life constitutes Hari for him. Annamayya either

enjoys such an experience or deplores that men do not have it. He laughs at his foolishness of searching God elsewhere without knowing God's closest existence with him as his indweller and the realisation of this culminates in his self-offering to God.[60]

Annamacharya's all-pervasive vision of God is so intense and certain that he goes to the extent of denying his Jiva-hood, meekly questioning "When everything is God, oh wisemen, tell me where is such an entity as Jiva or I?" He comes down to utter insignificance, shatters his limited ego and goes to the extent of denying his Jivahood. This expression of the denial of Jivahood should, however, be slightly distinguished from those of Prahlāda and Nammālvar who in the excess of their devotion become veritable Gods and assume all cosmic functions.[61] In the former there is the negative denial of Jivahood while in the latter there is the positive identity of the individual soul with God. While in the former the accent is on 'He' in the latter the emphasis is on 'i'.

The effect of such a realisation is the achievement of moral purity and mental equanimity. Annamayya blessedly acknowledges his achievement of victory over sufferings, senses, mind, desires and lust. "Geliciti bhavamula geliciti kāmādula." The very realisation of God's easy accessibility (as his inner controller) and the thought that he is God's servant make him elated so that sins, troubles and the evil force of senses cease to affect him. It makes his mind full and tranquil like an ocean, "Ninḍujaladhi vanṭidi", and such an exalted realisation culminates in his offering himself to God.[62]

Describing how people take pride of possessing petty mundane things like Kāmadhenu, rulership of earth, treasure, philosopher's stone, the wish-yielding Cintāmaṇi, celestial world, Aṣṭasiddhis, Ambrosia, Annamacharya admits that the joy of his possession, viz., Lord Venkatesha-the source of all the above things-yields is everlasting. "Where is the end

for our joy?" 'Mā veḍukaku kaḍayedi yikanu.' In another song he says, "Men jut forth with excessive pride by possessing immense wealth and strength. Achieving the rulership of of kingdom they melt themselves in earthly pleasures (mistaking them for the final goal of life). But Śrīpati, the husband of Wealth and earth, and the Lord of strength is our protector. He bestows to us both Iha and Para. This being the case who can equal us who are His servants?"[63] Annamayya expresses in this state, his total indifference to society and the status which the society offers to him. He is not bothered whether people are angry or happy with him, whether they abuse or extol him, whether they think of him as great and adore him, or regard him as low, whether they like his company or abhor it, and whether he is poor or rich.[64]

NOTES

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5. Ibid., Kirtana 102.
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13. Purushottam V (Ed.), *Annamacharyulavari Adhyatma Sringara Samkirtanalu,* T T Devasthanams, Tirupati, 1980 Vol 3 p. 193.
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26. Ibid., Vol 8 Kirtana 226.
27. Ibid., Vol 7 Kirtanas 31 & 64.
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29. Ibid., Vol 7Kirtana 285.

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:1. Purushottam V., *Op. Cit.*, Vol 3 p. 13.
:2. Vijayaraghavacharya V and Adinarayananaidu G., *Op. Cit* Vol 2 Kirtana 25.
:3. Ibid., Kirtana 28; See also Tyāgayya's song Śri Rāma jayarama in Varāḷi: "Mahijarīti nannu manniñcina nīdu mahima kemitakkuva."
4. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 8 Kirtana 48.
5. Anantakrishna Sarma R (Ed.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati, 1952, Vol 9 Kirtana 200.
6. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 7 Kirtana 220.
:7. Ibid., Vol 8 Kirtana 48; See also Kirtanas 167 & 182; Vol. 7 Kirtana 220; Anantakrishna Sarma R., *Op. Cit.*, Vol. 9 Kirtana 200.
8. Ramanujachari C (Trans.) *Spiritual Heritage of Tyagaraja*, Sri Ramakrishna Math, Madras, 1966 p. 312.
9. Anantakrishna Sarma R and Srinivasachary U., *Op. Cit.*, Vol 7 Kirtanas 147, 164 & 207.
0. Ibid., Vol 8 Kirtana 207.
1. Ibid., Vol 7 Kirtana 214.
2. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtanas 200 & 277; See also ibid., Vol 8 Kirtanas 59 & 90.
3. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 7 Kirtana 65.
4. Ibid., Kirtana 174.
5. Ibid., Vol 8 Kirtana 110.
6. Ibid., Kirtana 72.
7. Ibid., Kirtana 108.
8. Ibid., Vol 7 Kirtana 43.
9. Ibid., Kirtana 77; See also Vol 8 Kirtana 56.
0. Ibid., Vol 8 Kirtana 60.
1. Ibid., Vol 8 Kirtana 173.
2. Ibid, Kirtana 12; Vol. 7 Kirtana 88.
3. Ibid., Vol 7 Kirtana 246; Vol 8 Kirtana 189.
4. Ibid., Vol 8 Kirtanas 30. & 172.

55. Ibid., Vol 7 Kirtana 206.
56. Ibid.,Kirtana 283; See also Purushottam V.,*Op. Cit.*, Vol 3 p. 108 ; See also Acarya Shankara's Verse "Ātmātvam Girijā matih".
57. Purushottam V., *Op. Cit.*, Vol. 1 p. 334.
58. Anantakrishna Sarma R and Srinivasacharya U., *Op, Cit.*, Vol 7 Kirtana 141.
59. Ibid., Kirtana 156.
60. Ibid., Vol 8 Kirtanas 16, 25, 57, 66 & 141; Vol 7 Kirtana 229; Vijayaraghavacharya V and Adinarayananaidu G., *Op. Cit.*, Vol 2 Kirtana 287.
61. Ibid., Vol 7 Kirtana 229; See for instance Tiruvaimozhi 5, 10 and 6th Tiruvaimozhi.
62. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 8 Kirtanas 3, 30 & 80; Vol 7 Kirtanas 155, 161, & 193; Purushottam V., *Op. Cit.*, Vol. 1 p. 73.
63. Ibid., Vol. 8 Kirtana 34 & 35; See also Kirtana 1.
64. Ibid., Kirtana 15.

13. CHAPTER

THE THEOLOGICAL AND CULTURAL ELEMENTS IN ANNAMACHARYA'S SONGS

1. References to Scriptures.

That Annamayya's teaching is mainly mythologically oriented has already been stated. The only vedic authority he cites is Rgveda. He often cites Puruṣasūkta for justifying his view that Brahman has form.[1] Further he seeks the authority of certain Rgvedic passages to corroborate the Vedic sanction of Mudrādhāraṇam. "Those devoid of weapons are not gods but demons." "Taptamudra was formerly worn by Nemi."[2] The poet also refers to Puruṣasūkta description of the four Varṇas emerging from the different organs of the cosmic body of God.[3] Further he elsewhere cites the Upaniṣadic passage "Dvāsuparṇā" for justifying the view that individual soul and God are different.[4] Except these passages, the authority the poet frequently adduces ismythology only. He even goes to the extent of deriving the validity of the Vedas on mythological grounds in that the proof for the fact that Vedas are true is God's bringing them up from the nether regions of the ocean in the form of fish.[5]

2. References to Mythologies & Mythological Instances.

Rāmāyana :- Annamacharya in his songs frequently refers to the instances of Rāmāyaṇa, Mahābhārata and Bhāgavata. He has composed many songs in praise of Śri Rāma adorning the places like Dāsaripalle, Vijayanagaram, Vāvilipāḍu. Rāma is glorified as *Adityakulāmbudhi mrgānka Rāma, Soujanya nilaya, Lokābhirāma, Tāraka Brahma, Cakkatanamulavādu.* In fact many songs of Annamayya constitute Rāmāyaṇa in miniature. Thus in one song he sings : "Incarnating as Daśaratha's son, You killed Tāṭaki and protected the Yāga; then breaking the great

bow of Śiva You married Sītā, and accepted the challenge of Paraśurāma ; then You punished Śūrpanakha and protected the sages by killing the demons like Khara and Dūṣaṇa ; then You chased the elusive deer and killed it ; made Hanumān Your servant, killed Vāli and joined Sugrīva; then You built the bridge over the sea, made Your way to Lankā, conquered Rāvana, blessed Vibhīṣana and again shone in Ayodhya as Sri Venkatesa."[6] In another song the poet wonders about God's simultaneous display of both secular as well as superhuman traits in the human garb. The incarnation of Rāma is a paradoxical blend of both human and divine, secular and spiritual, possible and impossible traits. "You are the son of Daśaratha and at the same time the saviour of all, You have the human semblance and at the same time shatter the gigantic bow of Śiva, as a prince of Ayodhya You redeem Ahalyā of her curse with Your feet, as a disciple of Vasistha You bestow salvation to Jatāyu, You build a rocky bridge over the sea with the assistance of hill-wanderers, You kill the grandson of Brahma on the (human) pretext of getting back Your wife, You pray to God for boons and at the same time instal Vibhīṣaṇa on the throne of Lanka, You are the ruler of Ayodhya but have the honour of being served by celestials like Indra, You reside on the hill of Venkatādri and keep within Your womb the whole universe."[7]

The other instances of Vālmīki Rāmāyana referred to by the poet are the attainment of greatness by Vālmīki inspite of his being a low caste man, Triśanku becoming pariah, quelling the arrogance of Mārīca and Subāhu, Indra's seduction of Ahalyā, Guha attaining greatness inspite of his being a boatman, Rāma's acceptance of the worship of Śabari, the Kākāsura episode, Vibhīṣana's surrender, Rāma's assurance of protection to men who surrender to Him once, Garuḍa's freeing Rāma and Lakshmana from the serpent cord.[8] Some stories of Uttararāmāyana which according to some scholars are interpolated part of Vālmīki Rāmāyana have also been referred to. Thus the poet frequently refers to Rāma giving

Moksha to all beings at the banks of Sarayū and also to His blessing the dog.[9] There are also instances derived from the sources other than Vālmīki Rāmāyaṇa as for instance Ānjaneya's vanquishing Mairāvana and bringing to earth from the nether world Rāma, and Ānjaneya being blessed with the rank of Brahma[10]. The story derived from the source other than Vālmīki Rāmāyaṇa, viz., Rāma worshipping Lingam at Rāmeshwaram has been decried by the poet as false.[11]

Mahābhārata : With regard to Mahābhārata, Annamayya refers to in his songs Dharmarāya's fate of betting his own wife in the gambling, Krishna's rescue of Draupadi in the royal court, the chastity of Sāvithri and Duryodhana's hiding in the tank.[12] Further apart from reference to Viśwarūpadarśanam, there are songs bearing the import of some chapters and verses of Bhagavadgītā as for instance, Vibhūti Yoga, Carama Sloka, and Sāmkhya-Yoga. Annamacharya cites some lines of Bhagavadgītā as such in his songs as for instance "Samoham sarvabhūteṣu", "Na me bhaktah praṇaśyati."[13]

BHĀGAVATA : As regards Śrīmad Bhāgavatam, Annamayya repeatedly refers to the story of Gajendra Moksham, Ajāmiḷa's attainment of Vaikunṭam by chanting the name of God, Nārada's rising to celestial status, the birth of Brahma from Viṣnu's navel, and Dhruva, getting the power of speech on being touched by God's conch and his attainment of the throne of eternity.[14]

The Ten Incarnations : Annamacharya is a believer in the concept of incarnation. The Sanskrit term "Avatāra" means "Descent". Annamacharya in one song questions the necessity of God descending on the earth just for killing the demons when He could accomplish the same task merely by His will. Rāmānuja in his Śrībhāṣya answers this question by telling that the main purpose of His incarnation is to become easily accessible to His devotees and that killing of

demons is rather secondary. Eventhough God is a Paramount Being, yet out of grace He comes to the earth in various forms in order that He should be easily approachable by his devotees. God's assumption of form is not limited to any particular class but extends to all sorts of forms like those of fish, tortoise, bear, man-lion, man, etc. Annamacharya is not rigid with regard to the names of the ten incarnations. Thus in one song, he strangely omits Krisṇāvatāra, in another he eliminates Balarāma to give place to Krishna. Further in another song he refers to two Rāmās and also to Krishna.[15]. The poet, however, does not exclude Buddha from ten incarnations of Viṣṇu and what is peculiar is that he connects this incarnation with the story of Śiva killing Tripura. The reference to this connection cannot be found in any of the major Puraṇas.

Narasimha : The very pattern of the compositions on Lord Narasimha testifies to the fact that annamacharya was a great Upāsaka of Lord Narasimha. The poet has composed many beautiful songs both in Sanskrit and Telugu, on Narasimha adorning Ahobala, Vijayanagaram, Kadiri, Manḍemu and Tirupati. In one song he gives an allegorical description of the Lord of Ahobalam. He extols the Lord as a Great Lion residing in the cave of Brahmānḍa. The hill of Ahobala is its Surpreme Throne, Hiraṇyakaṣipu an antelope in the form of prey, the seven oceans the bathing pools, the earth the strolling place, night and day lower and upper eyelids, Goddess Laksmi the Lioness counterpart and all gods cubs.[16] Further we have already seen songs extolling the greatness of Prahlāda and depicting the episode of Nrisimhāvatāram. Annamacharya also refers to the story of Lord Narasimha quelling the arrogance of Rudra - the story that finds place probably in Agni or Linga Purāṇam.[17]

Krisṇa : The poet refers to Krisṇa's childish advents in many songs. In a song composed in praise of Lord Krisṇa of Uddagiri, Annamacharya refers to Krisṇa's killing of Śakata,

uprooting the Arjuna trees, the killing of Pūtanī, subduing the intoxicated bull (Ariṣṭa), lifting Govardhana with the finger, killing of Kamsa and protecting Pāṇḍavas.[18] The poet also refers to other instances such as Kriṣṇa's showing cosmic form to His mother, killing of Triṇāvarta (whirlwind), killing of Agha, deluding Brahma, fighting with Cāṇūra, subduing the arrogance of Kāḷinga, conferring the merit of the sacrifice on the wives of the Brahmins, playing hide and seek with Vibhāṇḍaka and Rukmini deserting her parents to join Śrīkriṣṇa. Naraka, Śiśupāla, hunchback and Mālākāra are also referred to.[19] Asserting his conviction of Kriṣṇa's divinity by the miraculous feat the Lord displayed in the garb of an ordinary cowherd boy, Annamacharya regrets that Kamsa, Jarāsandha and Kaurava did not believe in Kriṣṇa's divinity inspite of seeing or listening to His glorious advents.[20]

Vāmana : There is a Sanskrit song on Vāmana wherein the poet describes the Lord as wearing broad and golden-hued Kaupīnam, as wearing in his finger the ring made of Kuśa grass, as young and charming, as very fond of alms (Kabala-priyah), as Trivikrama, as pure, easily accessible, merciful and devoid of anger. The poet prays to the Lord who assumed the dwarf form to subdue a demon by name Bali, for ever-lasting strength, conduct, firm and noble mind, courage and wisdom.[21]

3. Greatness of Tirumala and Lord Venkateswara.

Esoteric literature speaks of God as manifesting in five forms, viz., Para, Vyūha, Vibhava, Antaryāmin and Arcā. According to it an inanimate image acquires the very presence of God if it is duly consecrated with the Āgama rites. In other words God though transcendental, comes to reside in the idol and out of love subjects Himself to all treatments by His devotee. Sri Piḷḷai Lokācārya in his Śrīvacana Bhūṣa- speaks of the comparative utility of the five forms of God in the following words "To a Jiva thirsting for God's grace, Para is like the scanty drizzle of the distant clouds, Vyūha is

like the water in the periphery of the great Brahmāṇḍa, Antaryāmin is the spring present in the subterranean regions, Vibhava is the seasonal flood of the rivers that have no perennial flow and it is only Arcā, the reservoir of Sauśeelya that is within easy reach and that quenches spiritual thirst of the devotee." It needs no saying that Annamacharya was a believer in this form of God. Behind his dedication of all his works to Lord Venkateswara of Tirumala lies his conviction that God descends on the idol for the sake of the devotee. In many songs he testifies to Lord Venkatesa as his chosen or family deity.[22] He gives greater prominence to Arcā than the other four forms of God. But a noteworthy aspect is that he begins his song with the praise of either Para or Vibhava or Antaryāmin and finally identifies it with the Arcā Mūrthy of Lord Venkateswara.

Annamacharya refers to the description of the greatness of the Lord in such mythologies as Bhāgavata, Brahmāṇḍa-purāṇa and Vāmana Purāṇa. According to the poet the description in Bhāgavata of Balarāma's pilgrimage pertains to Tirupati only. He refers to mythological figures like Saptarṣis, Kumāraswāmy, Brahma, Indra and Nārada doing the service of Lord Venkateswara. He speaks of the seven sages discovering Lord at Tirupati and circumambulating Him and of Kumāraswāmy's securing the blessings of the Lord through the performance of rigorous penance at the bank of Koneru.[23]

Arcā Mūrthy : Annamacharya has praised in his songs Lord Venkateswara of Tirumala. In many songs he gives a picturesque description of the idol adorning the Tirumala. The Lord has Goddess Lakṣmi in His bosom and wields conch and discus in either hands. Of the other two hands one is in vouchsafing gesture and the other is stretched upto the portion of God's knee. Further the Lord shines with the two natural embellishments, viz., Śrīvatsa, the golden curl in his chest and Vanamālikā, the chaplet around His neck. His ears are adorned with pendants of crocodile-shape, head with

dazzling crown and entire body clad in golden-yellow garment. Annamayya also refers to God being decorated with all sorts of ornaments from which it follows that ornamental decoration was prevailing during Annamayya,s time itself. During earlier periods the decoration was being done only with flowers - the service called Pūlangiseva which is now done only on Thursdays.[24] The singnificance of the Varada Hasta is that it symbolises the majestic gesture of the Lord of pointing out to all beings that His feet are the sole objects of surrender. Annamacharya says *"Tiruvenkatāchalādhīśuḍai mokshambu teruvu prāṇulakellā delipeḍi ceyi"*. "This is the hand that shows the path of salvation to all creatures."[25] Similarly in his Śringāra Mañjari he says "Gangānadī janma kāraṇam banaga - bogaḍondu tana padām bhojamulsūpiyimponda Vaikuntha midiya summanucusomponda valakela jūpeḍuvāni."[26] The significance of the Lord holding His left hand near knee is that the ocean of Samsāra comes to the level of knee to him who takes refuge in God's feet.[27] It may also signify Lord's assuring gesture of lifting up the one who surrenders to God, from the ocean of Samsāra. The description of the idol is also implicit in Annamacharya's description of the mode of Samkīrtanam.[28]

The Hands: Annamacharya has composed songs on God's hands, feet and His discus separately. His glorification of God's hand is associated with the story of incarnations. The poet sings "It is the robust hand that brought scriptures (from the bottom of the ocean), that inserted itself below the mountain (to lift it), that embraced Goddess earth, that agrees with shining nail-tips, that begged Bali, that bestowed the whole earth as charity, that brought the king of ocean at the point of the arrow, that wields plough, that drives the horse and that shows the path of salvation to all beings.[29]

The Discus: The discus is regarded as one of the eternally liberated souls (Nityasūris) in Śrīvaiṣṇavism. Annamayya extols it as comprising sixteen shoulders, six

angles, three eyes and thousands of sharp edges, itself wielding many weapons and as being surrounded by flames with their tip pointing upwards and as adorning the right hand of the Lord. Annamacharya exalts it as possessing effulgence equal to that of crores of sun and moons, as being worshipped by Brahmins and gods, as enabling the Lord vanquish the demons and prays that it should protect the servants like him.[30]

The Holy Feet : Annamacharya also exalts the holy feet of the Lord as being washed by Brahma (when it pervaded the world of Brahma during the incarnation of Vāmana), as the veritable Brahman, being worshipped by the Goddess Earth, as kicking the sky (during the incarnation of Vāmana), as having protected Indra, as having washed off the sins of a lady (called Ahalyā), as having trampled on the hood of the serpent (by name Kāḷinga), as being soothingly pressed by Goddess Laksmi with love, as adorning the fierce horse and as being shown by the Lord as the abode of salvation (to be sought by all).[31]

Koneru : The poet might have composed the song on Koneru during the celebrations of Teppotsavam, the ceremony conducted during Brahmotsavam probably on the full-moon day in the month of Āśwayuja. The Lord along with His spouse Alamelumangamma majestically sails in a procession on a decorated raft floated on Koneru. Annamacharya praises Koneru thus, "Oh Koneramma who offers seat to God and Goddess, Oh sanctifier of the whole world, adorations to thee a thousand times, kindly protect us who have bathed in You." Then he proceeds to describe her. He speaks of four-fold Puruṣārtha as her beauty (Sobanālu), the four Vedas as her banks, the seven oceans as constituting her water, the tortoise as her depth, the holy rivers like Ganges as her waves, all gods as animals living in her, the meritorious worlds as mansions adorning her banks, the sages as trees around her, entrance of celestial Vaikuntham as her form or shape and Lord Venkatesa as her residence.[32]

The Hill : In a similar exaltation of the Tirumala Hill the poet speaks of Vedas as the stones of the sacred hill, the heap of merit the rivers, the worlds of Brahma and of other gods as the ends, gods as wild animals wandering in it, oceans as streams flowing along its precipices and the great ascetics as having stood on it in the form of trees. According to the poet it is the auspicious hill and a veritable Vaikuntham, constituting the store-house of boons with all its ever-increasing prosperities stored in its caves. Annamayya also says that the hill was being called Anjanādri in ancient times.[33] According to Bhaviṣyottarapurānam, the hill bears the names Vriṣādri, Anjanādri, Śeṣādri and Venkatādri respectively during the four aeons.

I. Miscellaneous.

There are also songs on Viśwaksena[34], Ranganātha, Hanumān (adorning Tirumala, Cuddapah, Kalaśapuram and Vijayanagaram or Matangādri or Hampi), Chennakeśava of Mādupūri and Utukūru, Govindarāja of Tirupati and Viṭṭala of Vijayanagara. In one song there is a reference to the whole shrine of Śrirangam existing in the middle of the river Kāveri, as for instance Śrīvimāna, Śeṣaparyanka, the idol of Śrīranganātha, the seven forts, the flower garden, the tower, the big porch, the pillar shining with golden hue and the shrine of Ālvārs. The poet also refers to the legend that God gave the worship-idol of Ranganātha to Vibhīṣaṇa.[35] Elsewhere he speaks of Srīrangam as a swing - cot and of Kauvery as swinging slowly the Lord who reclines on the banyan leaf in the middle of it.

Regarding other holy places, reference to Badarīvana, Gaya, Prayāga, Puruṣottama (Puri?), North Madhura, Ayodhya, Nandavraja, Pañcavaṭi, Simhādri is made and the poet wonders at God residing at the same time in various places and in various forms.[36] The other mythological figures cited by the poet are Ādiśeṣa, Kārtivīryārjuna, Ghantākarṇa.[37] There are references to the instance of Siva bearing Ganges

on his head as Hari's Tīrtham, as preaching Rāmamanthram at holy Benares and Pārvati taking to its chanting, Hariś-chandra's fate of selling his wife, Sūdraka becoming a sheep-stealer, Nārada becoming a woman and giving birth to children.[38] It is not clear whether the poet is referring to Satyakāma Jābāla or Nārada when he cites the story of Satyatapa attaining Brahmin-hood by the grace of his Guru Aruṇi through getting initiated into eight - syllabled hymn of Nārāyaṇa.[39]

5. Divyaprabandham, Ālvārs and Rāmānuja

Annamacharya glorifies Tiruvāimuzhi as the fifth Veda. He says "Seeing that among men of deep knowledge of the Veda, those who are endowed with the knowledge of the Supreme are rare, the world was blessed with the fifth Veda, viz., Tiruvāimuzhi that contains Divyamanthram (so that all may attain salvation)." The Divyamanthram referred to here is a ten-versed hymn beginning with "Kaṇṇinumśiruttāmbu", repeating which for 12,000 times Śrī Nāthamuni is said to have had the blessings of Śrī Nammālvār and thus by the grace of the Ālvār could bring to light the great Prabandham. It is not clear whether the poet is referring to Tiruvāimuzhi or Āndāl Prabandham when he says "The world is blessed with the benevolent Veda (in order that it may be read by all without any caste distinction) containing the import of the love of Rādhā and Mādhava."[40] We have not been able to find any specific mention of the Āgama either Vaikhānasa or Pāñcarātra. The poet speaks of Āgamas in general when he advises man to worship the Lord at the pre-dawn hours during the month of Dhanus in the way prescribed by Āgamas - "Āgamokta vidhulanu". The poet also describes Lord Venkatesha as God, praised in Āgamas - Āgamoktamaina daivamu.[41]

Besides this Annamacharya makes a frequent mention of Ālvārs, the Vaiṣṇava saints, earlier as well as later than Rāmānuja. Māran or Srī Nammālvār by whose sweet songs

the Lord is said to have become enchanted, Tirumangai Ālār whose food earned through stealthy means (for pleasing the lady by name Kumudavalli) Lord is said to have enjoyed, Toṇḍaraḍippoḍi Ālvār whom Lord did not forsake despite the Ālvār's connection with a courtesan, Āṇḍāl the foster-daughter of Śrī Periyālvār, the flower-garland used by whom the Lord is said to have worn around His neck, Anantālvār whom the Lord assisted surreptiously while the Ālvār was engaged in digging a well accompanied by his pregnant wife and who came to be reputed as the father-in-law of Lord Venkatesa, Kuruvanambi-the potter servant to whom God blessed with whatever boon the former asked, emperor 'Toṇḍamān, a contemporary of Kuruvanambi on whose beck and call the Lord would be ready to go with him, Tirukkachi Nambi (Kāncīpūrṇa) with whom God would daily converse, Tirumala Nambi (Śrīśaila-pūrna) who was mercifully summoned by the Lord to His abode, viz., Tirupati are the Ālvārs referred to by poet.[42] There is a song wholly dedicated to Kuruvanambi by the poet.[43]

Annamacharya also extolls Rāmānuja in many of his songs. According to him the peerless creed of Rāmānuja secures to man all desires. There is no other obligation to be discharged than to follow the path of Rāmānuja.[44] There is one beautiful song dedicated to Rāmānuja in which the poet expresses his devotion par-excellence towards the great founder of the Śrīvaiṣṇava School. The poet sings, "In this worst age of Kali wherein one hardly finds the way of redemption, our great Guru showed us the refuge. It is by his mercy we could become Vaiṣṇavas and be blessed with the holy garland. It was he who initiated (all) with the eight-syllabled hymn. He indeed is our God here as well as in the world beyond. It is he who illuminated the secret of all Vedas, showed us the path of surrender and established the holy custom of Mudrādhāranam. Indeed he is our speaking God. Establishing the codes of conduct to be followed by Prapannas, he thus with all mercy took us to the door of

salvation. Indeed he is our parental God."[45] Annamacharya's glorification of his Guru Ādivan Saṭagopamuni, his preceptor has already been referred.[46]

6. On the Customs of Srīvaiṣṇavism

According to Srīvaiṣṇavism, an aspirant should be endowed with five things which entitle him by way of Purification. for treading the path of Mukti, viz., Punḍra, Nāma, Mudra, Dvaya and yāga (worship). We can see the poet glorifying these customs frequently in his songs. According to him Brahminhood lies in one undergoing the five-fold purification (Pañca Samskāram), in one being a Paramavaiṣṇavain wearing the erect-symbol (symbolic of the holy feet of the Lord) on the forehead and Mudras on the shoulders, and in getting initiated into the sacred Dvaya Manthram.[47] We find the poet frequently expressing his feeling of exaltation for having worn the symbols of God's weapons, viz., conch and discus. The poet's reference to the scriptural sanction for the validity of this custom has been stated in the beginning of this chapter.[48]

7. Elements of Smarta Tradition

Incidentally we must note that though Annamayya got himself converted into the tradition of Srīvaiṣṇavism, he could not do away totally with his old Smarta tradition. In one song he describes Lord Narasimha as "Namaka camaka hita."[49] Lord Narasimha is regarded as having the form of both Hari and Hara. He is Hari upto the neck and Hara above it. "Ākanṭam viṣṇurūpāya ata Urdhvam siva rūpiṇe."[50] In Smarta tradition Lord Narasimha is offered Abhiṣekam both with Rudra as well as Puruṣasūkta. Further another song reveals that Annamayya's family had the tradition of performing Anantavrata which can be found in Smarta and Madhva traditions. The poet in that song refers to characters that come in the story of Anantavrata, viz., Susheela, Kaunḍiṇya, and the mango whom Lord is said to have blessed in the

guise of an old Brahmin.[51] Elsewhere he refers to Sanyasi renouncing all Karmas[52] which again forms the religious tenet of Smarta tradition. This is against the tradition of Srīvaiṣṇavism which prescribes the performance of obligatory duties for a Sanyasi.

8. Cultural Elements

A devotee's worship of God is anthropomorphic in that he likes to offer to his chosen deity what all he likes to be offered to himself in the empirical level. In this anthropomorphic mode of worship which has Agamic sanction too, God by virtue of His grace is thought to become easily approachable to His devotees by descending on the Arcāmūrthy and is said to allow Himself to be treated lightly by them. The devotee wakes up the Lord, gives Him morning Naivedyam, offers worship and finally at the end of the day rocks Him to the cradle.

Probably Annamayya came to settle on the Tirumala Hill and gradually became the part of the temple activities at the prayful instance of Sāḷuva Narasingarāya, the king of Vijayanagar Empire. Even to this day every temple activity is accompanied by the singing of Annamayya's Padas by his descendants. The temple routine begins as well as ends with Annamayya's compositions being sung in the shrine. Lord Venkateswara will not wake up from as well as go to mystic sleep without the Kirtanas of Annamayya falling to His ears.

Annamayya has composed many songs in accordance with the various occassions or celebrations of the Tirumala Tirupati temple. We have songs pertaining to daily celebrations like "The ceremony of waking up the Lord" (Suprabhātam), daily worship (Tiruvārādhana)[53], sixteen-fold worship (Śoḍaṣopacāra Pūja), the consolidated worship conducted probably after the morning ritual of waking the Lord up,[54] and to the ceremony of rocking the Bhoga-Srinivasa in the craddle (Śayanotsavam or Dolotsavam.)[55] There are compositions pertaining to a parti-

cular stage itself in the long process of daily worship as for instance "the ceremony of making offerings to the Lord" (Āragimpu),[56] and the waving of lights (Nīrājanam).[57]

Further there are many songs giving a picturesque description of weekly ceremony of giving the sacred bath on Friday to the original icon (Tirumajjanam), of "the worship offered during the month of Dhanus", car-festival, Garuḍotsavam[58] and Teppotsavam[59] conducted during the nine-day celebrations of Brahmotsavam in the month of Āśwayuja ; the ceremony of the birth-day of Lord Krisna (Kriṣṇāṣṭami) and the festival of breaking the pots containing edibles like milk, curds, parched rice, ghee, butter, etc., hung down from the top (Uṭla panḍuga) - the festival conducted during Kriṣṇāstami.[60] It is not clear wheher the ceremony of wedding (Kalyāṇotsavam) prevailed during Annamayya's time. Some opine that it was Chinna Tirumalacharya, the grandson of Annamacharya who established the tradition of Kalyanotsavam in Tirupati below and Chinnanna another grandson of the poet, above.[61] There however are songs of Annamacharya pertaining to this particular ceremony indicating that at prevailed during Annamayya's time itself.[62] Unless these songs are proved to be of extraneous authorship, the view that Kalyāṇotsavam was in vogue during the time of Annamacharya cannot be gainsaid. These celebrations referred to in the songs of the poet cannot be related to a deity adorning a holy place other than Tirumala Tirupati because of the absence of any reference to that place in the songs of the poet. Normally Annamayya cites the name of the sacred place in his compositions if he happens to sing the praise of the Lord adorning the place other than Tirupati. Now we shall refer to some songs of cultural importance composed by Annamayya other than those we have already referred to in the chapter on Moods and in the chapter "Forms of Bhakti".

Suprabhātam : In a matin song Annamacharya requests God to get up and remembers the Lord that the dawn is approa-

ching. He wakes up the Lord from the sleep, gives Him morning Naivedyam, offers Him sacred bath, decorates, offers Him the Mahānaivedyam and finally at the end of the day rocks Him in the cradle. Annamacharya wakes up God without whose opening of the eyes cosmic functions would not be carried on. The friend of the lotus and moon cannot do their duties, lotus would not bloom and darkness would not cease.[63] Annamayya beseeches the Lord to open the eyes 'slowly' lest the effulgent sight should burn the whole universe. The Lord should first cast His look on His spouse and then turn it on His servants. It is absorbing the nectar of grace from the very repository of it, asit were, and then casting the grace-absorbed-sight on the devotees so that the latter may be plunged in exaltation.[64] He sings "River Akāśagangā is waiting for You to give a fitting bath, there exists for You the great golden hill as the most suitable throne, Brahma is standing here to give the details of the day's almanac, gods like Indra have assembled and are eager to attend to Your service, Kāmadhenu has arrived to offer You its nectarian milk."[65]

While singing during the Abhyantara Seva of the Lord- the service offered to the Lord in the closet - the poet exhorts men to pull out the screen lest the bad sight should fall on the charming face of the Lord. Others should be told that the Lord is being given the sacred bath, waved scent of camphor with the whisk, offered Naivedyams and service in the ivory closet, being delighted with the dances, enjoying Himself in the flower-garden, sporting in the pond and in solitude with Goddess Lakshmi. Others should be told that they should flurry out without making any noise.[66]

The Sacred Bath : From the beginning of a song "Kanṭi Śukravāramu" it is clear that the custom of giving sacred bath on every Friday to the Lord prevailed even during the time of Tāllapaka poets. The Lord would be given bath in Perfumed water, milk, civet, camphor and turmeric and at the

time of the sacred bath, the Tallapaka poets would sing the songs of God's glory after which they would be hospitably given a vase containing perfumed water and be honoured with betelnut. These poets themselves are supposed to have offered many Agraharams for carrying out this custom.[67] Annamacharya compares the Lord to a jewel floating on the milk-ocean when the Lord is being given the bath in pertumed water, to a freshly sprouted full-moon at the time of wearing-the sacred garments, to an elephant shining on the hill of Anjanādri at the time when the Lord is being smeared with civet, to an assemblage of bright stars at the time of wearing garlands and to a fully bloomed Campaka at the time of Goddess Lakshmi adorning His bosom,[68]

Dhanurmāsa Worship : While singing on the Dhanurmāsa worship, the poet says "Oh great men, the knowers of the Veda, without wasting the precious time, get up at once at four hours early in the morning, duly perform the morning rites such as Sandhyā according to Your capacities in the manner prescribed by the Vedas and then worship the Lord of the universe devoutedly to your heart's delight during the month of Dhanus in the way prescribed by the Agamas with yellow garments, flowers that are extremely fragrant, Naivedyam, incense, manifold-light and betel-unt."[69]

Car-Festival : In a symbolic description of the car-festival the poet speaks of Vedas as the horses of God's chariot, reason-predominant Sāstras the reins, five physical elements as its wheels, souls as charioteers, the Nature as its royal throne, sun and moon as its golden crest, all the merits as its decorations, the sacrifices as flags and the Lord of superb beauty adoring such a majestic chariot along with Alamelumangamma is said to go in procession along the royal streets of the mind.[70] In another theological description of the car-procession, Annamacharya describes the golden car of pure and supreme effulgence with Garuḍadwaja on its top, gods as puppets adorned in it as decorations, the world

of Dhruva as its summit, great mountains as its wheels, the four quarters its four corners, countless stars its long tassels and gems bedecked to it, celestial river Ganga its awning, sages its swift-paced horses and God's glories themselves as its decorations.[71]

The Festival of Krisnāstami : In a song testifying to poet's high poetic imagination the poet compares Lord Krishna with the moon. It is a song composed during Kriṣṇaṣṭami. Though both Krishna and moon share the common feature of taking birth at the same time, i. e., in the midnight, yet one is superior to the other. The poet wonders at their bearing different features. While moon is white and rises in the east mountain, Krishna is black and resides on the hill of Venkatādri. Then he proceeds to exalt Lord Krishna over moon on the following grounds : While moon is the son of milk-ocean, Krishna being the son-in-law of milk-ocean acquires greater importance than moon. While moon is the very abode of Ambrosia, the other is the Lord of it (distributor of it). While moon's surface is devoid of even-ness, the other is all-pervasive, homogeneous beautiful and is of the nature of pure consciousness.[72]

NOTES

1. Anantakrishnasarma R and Srinivasacharya U., *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati, 1951, Vol. 7 Kirtana 18; 1952, Vol. - Kirtana 33.
2. Ibid. Kirtana 251 : The passage cited in this song 'Neminā tapta mudrāndhārayet' has been quoted by Sri Vedānta Desika also. Another passage quoted by Annamayya in the sama song, viz., "Yacca-indre yacca Surye" is difficult to follow owing to its incompleteness.
3. Anantakrishna Sarma R (Ed.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati, 1952, Vol 9 Kirtana 241.

4. Vide pp. 56.
5. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 8 Kirtana 287.
6. Ibid., Vol. 7 Kirtanas 41, 39 & 263; Vol. 8 Kirtanas 155 & 233.
7. Purushottam V (Ed.), *Annamacharyulavari Adhyatma Sringara Samkirtanalu,* T T Devasthanams, Tirupati, 1980 Vol 2 pp 339.
8. Ramasubba Sarma G (Ed), *Adhyatma Samkirtanalu,* TT Devasthanams Tirupati, 1980, Vol. 1 Kirtana 134; Vijayaraghavacharya V. & Adinarayana Naidu G (Eds.), *Adhyatma Samkirtanalu,* TT Devasthanams, 1936, Vol. 2, Kirtana 37; Anantakrishna Sarma R ard Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtanas 105 & 263; Vol. 8 Kirtanas 82 & 233; Anantakrishna Sarma R., *Op. Cit.*, Vol. 9 Kirtana 190; Prabhakara Sastry V., *Sri Tallapaka Annamacharyula Jivita Charitramu,* TT Devasthanams, Tirupati 1966 p. 43.
9. Anantakrishna Sarma R., *Op. Cit.*, Vol. 9 Kirtana 64.
10. Prabhakara Sastry V., *Op. Cit.*, p. 43; Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtanas 30 & 118.
11. Anantakrishna Sarma R., *Op. Cit.*, Vol. 9.
12. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 134; Anantakrishna Sarma R & Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtanas 30 & 118; Vol. 8, Kirtana 266.
13. Prabhakara Sastry V., *Op. Cit.*, p. 44; Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtanas 105, 150, 185, 187 & 204; Vijayaraghavacharya V and Adinarayana Naidu G., *Op. Cit.*, Vol. 2.
14. Vijayaraghavacharya V and Adinarayana Naidu G., *Op. Cit.*, Vol. 2, Kirtana 37; Anantakrishna Sarma R. and Srinivasacharya U., *Op. Cit.*, Vol 7 Kirtanas 149 & 171; Vol. 8 Kirtanas 76, 241 & 266.
15. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 334; Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtanas 140 & 269.

16. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 8 Kirtana 154 ; See also Vijayaraghavacharya V and Adinarayana Naidu G., *Op.Cit.*, Vol. 2 Kirtana 125.
17. Ibid., Vol. 8 Kirtana 236.
18. Ibid., Kirtana 235.
19. Ibid., Kirtanas 179 & 198 ; Vol. 7 Kirtanas 38 & 171.
20. Ibid., Kirtana 277.
21. Purushottam V., *Op.Cit.*, Vol. 2, p. 290.
22. Ramasubba Sarma G , *Op.Cit.*, Vol. 1 Kirtana 214.
23. Ibid., Kirtana 425.
24. Anantakrishna Sarma R., *Op. Cit.*, Vol. 9 Kirtana 1.
25. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 334.
26. Quoted in *Tallapaka Annamayya Patalu* with musical notations by Sri Rallapalli Anantakrishna Sarma and Sri Nedunuri Kirshnamurthy and description of meaning by Sri Kamishetty Srinivasulushetty, TT Devasthanams, Tirupati 1976, p 90.
27. Samsārābdhih jānudaghnah khila.
28. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol.7 Kirtana 125.
29. Ramasubba Sarma G., *Op. Cit.*, Vol 1 Kirtana 334.
30. Anantakrishna Sarma R and Srinivasacharya U. *Op. Cit.*, Vol. 8, Kirtana 282; See also Vol. 7, Kirtanas 281 & 282.
31. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 191.
32. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol.7 Kirtana 192.
33. Prabhakara Sastry V., *Op. Cit.*, p 10 : See also Ramasubba Sarma G., *Op. Cit.*, Vol.1 Kirtanas 28, 119 & 227.
34. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 255.
35. Vijayaraghavacharya V., and Adinarayana Naidu G., *Op. Cit.*, Vol. 2 Kirtana 131.
36. Ramasubba Sarma G., *Op. Cit.*, Vol.1 Kirtana 278.
37. Prabhakara Sastry V., *Op.Cit.*, p. 44; Vijayaraghavacharya V., and Adinarayana Naidu G., *Op.Cit.*, Vol.2 Kirtana 37.
38. Ramasubba Sarma G., *Op.Cit.*, Vol.1 Kirtana 134 : Vijayaraghavacharya V & Adinarayana Naidu G., *Op. Cit.*,

Vol. 2 Kirtana 145: Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol.7 Kirtana 213: Vol.8 Kirtana 76.

39. Anantakrishna Sarma R., *Op. Cit.*, Vol. 9 Kirtana 190.
40. Purushottam V., *Op.Cit.*, Vol. 1 p 16.
41. Ibid., Ramasubba Sarma G., *Op.Cit.*, Vol.1 Kirtana 425.
42. Ramasubba Sarma G., *Op.Cit.*, Vol.1 Kirtanas 121 & 151: Somehow the names of Tirukkachi Nambi and Tirumala Nambi are interchanged in the song 151.
43. Prabhakara Sastry V. *Op.Cit.*, p 14.
44. Ramasubba Sarma G. *Op. Cit.*, Vol. 1 Kirtanas 10; Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtana 100.
45. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 138. See also Ibid., Vol. 1 Kirtana 162.
46. Vide p. 6.
47. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol.7 Kirtana 252.
48. See also Ibid., Kirtanas 83 & 248: Purushottam V., *Op. Cit.*, p. 230.
49. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 259.
50. Ibid., p.37: Quoted by Sri Gouripeddi Ramasubba Sarma.
51. Ibid., Kirtana 344.
52. Anantakrishna Sarma R., *Op. Cit.*, Vol.9 Kirtana 173.
53. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol.7 Kirtana 139.
54. Ibid., Kirtana 38.
55. Ibid., Kirtana 140; See Vātsalya Bhāva.
56. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 138.
57. Ibid, *Sringara Samkirtanalu* TT Devasthanams, Tirupati, 1979, Vol. 26 Kirtana 295.
58. Purushottam V., *Op.Cit.*, Vol. 1 p. 357.
59. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtanas 192 & 237.
60. Ibid., Vol. 8 Kirtana 161.
61. Ramachandra Rao S.K., *Tirupati Timmappa* (Kan.) Bangalore, pp. 127 & 128.

62. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 8 Kirtanas 21 & 194.
63. Ramasubba Sarma G., *Op.Cit.*, Vol. 1 Kirtana 139.
64. Purushottam V., *Op.Cit.*, Vol. 2, p. 4.
65. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 202.
66. Purushottam V., *Op.Cit.*, Vol. 3, p. 267.
67. Prabhakara Sastry V., *Op.Cit.*, pp. 29 & 30.
68. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 8 Kirtana 165 ; Also Kirtanas 125, 163 & 166 ; Vol. 7 Kirtana 46.
69. Purushottam V., *Op.Cit.*, Vol. 1 p. 16.
70. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 8 Kirtana 146.
71. Ibid., Vol. 7 Kirtana 132.
72. Ibid., Vol. 8 Kirtana 114.

14. CHAPTER

SOCIAL AND ETHICAL ASPECTS OF ANNAMACHARYA'S TEACHING

1. Social Aspects

Among the aspects of social importance, the status of women and caste-system stand out prominently in the Adhyātma compositions of Annamacharya. The first aspect has already been discussed in a previous chapter.[1] Reference to or comments on other social institutions like marriage, family are considerably less in the Adhyātma compositions of Annamacharya when compared to the songs of Purandaradāsa. He comments on the educational system prevalent during his time as learning having 'talking' as its main goal and as propagating the disbelief in the existence of God. In a contrast between education of ancient as well as modern times, he says that the aim of the so-called higher learning of the unfortunate men of the modern age of Kali is forgetfulness and denial of the very existence of God whereas the learning of the great souls like Brahma belonging to ancient age of Krita had knowledge and direct vision of God as its prime goal.[2]

Caste System : The poet often exhorts men not to make any caste distinction among themselves. The hierarchical feeling is one of the eight kinds of arrogance (Jātimada) and thus wise regard it as the root-cause of suffering. Secondly Jāti has intermediate origin. It originates with the birth of physical body and comes to an end with the bodily death.[3]

Annamacharya aims at the concept of social equality from various stand-points and he does not do so with reference to particular class of beings. According to him all living beings irrespective of their status-social, moral and religious in the order of creation are equal. The poet aims at social equality

mainly on four grounds. 1) That soul is essentially deathless, pure and same in all beings. 2) That every living being is indwelt by the same Hari who alone is Supreme and none else. 3) That the things of the objective universe are same for all beings. The earth whether it is trodden by an orthodox Brahmin or a Candāla, day and night for rich and poor, wind whether it blows over nasty-smelling objects or fragrant things, sun rays whether they fall on an elephant or dog are the same. These cosmic forces viz., earth, time, wind and sun are least affected by the things with which they come in contact. So what holds good to cosmic forces applies to the individual too. 4) That the physiological elements like sleep, carnal pleasure and hunger are same in all beings whether one is king or servant, god or insect and eats worthy food or prohibited food. Essentially all beings are subject to these deficienies and nothing distinguishes one being from another.[4]

If at all there is hierarchical distinction among living beings, it should be so, not on the basis of birth or any other superficial criterion, but on the ground whether one is a devotee of God or not. According to Annamacharya family or caste does not account for one's superiority, but tapas.[5] He says that if men are endowed with nine-fold devotion, God takes care to protect them without taking into consideration their status.[6] If this devotion is lacking even a man of highest class and stage becomes inferior. A Somayāji who inspite of studying the whole Vedas, a Sanyāsin who inspite of mastering the foremost Vidyā, viz.. Vedānta and an ascetic (tāpasi) who inspite of acquainting himself with all lores and subjecting his body to mortification-if these do not honour Haribhakti and surrender to God, they verily are inferior to an untouchable-the eater of prohibited food, if the latter is given to Haribhakti, worship at the feet of the Lord and relishes the Prasādams of Lord Venkatesha. The poet exalts such a lower caste man as "Mahānitya" and goes to extent of declaring that the indulger in five great sins who is given to the thought of Hari is the foremost Branmin.[7] The poet retains the concept

of Varna system but gives a wider intarpretation to it and the duties associated with it. According to him brahminhood lies in one being a Parmabhāgavata, offering or surredering oneself to God with the feeling that he is God's belonging. The poet further tells "The perfect minded ones who perform the Sandhyā and Vedic chanting viz., the recital of sacred mantram of Hari alone are Brahmins."[8]

The poet illustrates the idea that even men of lower caste may be great by virtue of devotion and wisdom with the following analogies, viz., the sprouting of fig tree through the crow,[9] formation of pearl within an ordinary sea-sheell, the dazzling diamonds having their source from petty stones in the earth underneath, formation of honey through the defiling mouth of bee, the sweet-scented civet (Javvāḍi) emanating from the impure body of civetcat, the fragrant lotus emeging from mire, and the silk (Paṭṭu) originating from worms.[10] Annamacharya further gives mythological instances to corroborate this idea. Rāvaṇa's brother though had tasted earlier the demonistic food, attained superior status and also became worthy of being remembered by God's devotees when he surrendered himself to God. Satyatapa though lacked purity of birth attained the status of brahminhood by surrendering to God's servant Aruṇi and thereby getting initiated with the eight syllabled hymn. Ajāmiḷa a worst sinner attained the highest status by uttering God's name at the time of death.[11] In one song the poet describes how even men of inferior status attained greatness through self-surrender.

> "You said that You could not be attained by any other means except by the performance of ones's own duty. But on doing what Karma, You hastened to protect the elephant ? You said that You could not be accessible to any other means except piety and penance. But what did the dull serpent know about dharma ?

> If I intend to attain You through the study of Vedas Guha did not know Veda and his was the work of inferior status. If I hope to see You by following ancient creeds to which creed did Ghantakarṇa belong ?
>
> If I hope to see You through following the duties associated with Varṇa and Āśrama, to which Varṇa and Āśrama did Vālmīki (who was a hunter by birth) belong ? Oh Venkatesha, souls like Nārada became great by glorifying You."[12]

Thus according to the poet what determines superiority of man is not caste or ritual but the inner devotion. Annamayya himself does not bother even if he were to be a lower caste man provided the divine name dances on his tongue- *Veṭṭiki nējātiyaina verava nīnāmamulu voṭṭi nānālike mīda munṭe jālu.*[13] Though the poet speaks of certain Śrīvaishnavaite customs as contributing to one's brahminhood,[14] he does not stop at that, but proceeds to emphasise the importance of inner devotion. We should also note another point in this context that in denying the hierarchical distinction, Annamacharya does not mean the degradation of a particular Varṇa and Āśrama and the duties associated with them. He is only advising a man of higher birth to make a proper utility of his class, stage and learning. Another distinguishing feature in Hinduism is that it is not aiming at the equality of a particular class of beings. The scope of equality encompasses the whole class of beings. This attitude of sameness can be cultivated by the perception of the same entity operating in and through all beings and not by any other superficial means. It is on this spiritual basis that the concept of casteless society can firmly stand. The feeling of castelessness should arise from within and not from without. It is such a person who looks the same God in brahmin, cow, elephant, dog and caṇḍala and whom Gītā designates "Paṇḍita" that is great.

2. Ethical Aspects

Before considering the ethical aspects of Annamacharya's teaching the following points in general may be observed.

1) That ethics is conditioned by the spiritual goal. Morality is not a Kantian categorical imperative to be observed for its own sake, but finds its fulfilment in the attainment of the highest. The highest ideal is not merely a faith which necessitates a moral life, but an actual certainty realisable either in this world or in the world beyond.

2) A great deal of emphasis is laid upon general virtues rather than on specific virtues, viz., Varnāśramadharma. This does not mean that Annamayya disregards the specific duties. The poet refers no doubt to Purusa Sūkta's differentiation in to classes and performance of Sandhyā and Gāyathri by brāhmins.[15] But the culmination of all these virtues is the perfection of devotion towards God and other general virtues. The poet retains the concept of Varna and duties associated with it, but gives them the wider interpretation. Thus in one song he says that absence of anger, sin, fickleness of mind, voluptuosness, etc., is as good as performing meritorious deeds like Japa, tapas, going on pilgrimage, drinking Soma juice, taking Sanyasa and the practice of Yoga.[16] He even equates ethical perfection with the highest state of Moksha.[17] On the other hand strict observance of specific duties without following general virtues renders man's effort futile. Thus the poet tells "Daya dolaginayatti tapamela ?". "Of what use is one's austerity if it is devoid of sympathy (to fellow creatures) ?"[18] Basavanna, a Vīrasaiva mystic of Karnataka similarly said "Dayeyillada dharmavāvudayya dayeye dharmada mūlavayya" "Where is the piety in the absence of compassion ? Indeed compassion is the root of piety."

3) The third noteworthy aspect is that most of the ethical virtues are negative in the sense that they do not speak of social duties proper. They are mainly the virtues of

abstention. Self-abnegation is the core of Annamayya's ethical teaching. The significance of the importance given to abstention is that his ethics as is the case in Hinduism in general, aims at making the individual self-sufficient without which he can neither realise the highest truth nor involve him self in the positive philanthropy. However, the positive aspects of negative morals lie in the following points: a) That these abstentions have a bearing upon other sentient beings. Thus the concept of *Ahimsā* would be meaningless in the absence of others considering whom we have to follow the virtue. The negative abstentions involve the participation of others who are actually deriving benefit in an indirect way from their observance. b) Secondly the positive character of the negative ethics lies in its outcome of man's inner resolve or will. That means the negative virtues not only consitute the external absention from doing vice but also involve positive will not to do evil. Thus Annamacharya says "wisdom lies in thinking of intercourse with women as abominable."[19] That means celibacy is not merely an external abstention from sex indulgence, but also the internal will to look upon such acts as abhorring. In another song he says that an act done with purity of thought, word and deed would be pleasing to God.[20] c) Finally Annamayya's songs are not lacking in positive virtues like compassion, doing good to others, etc.

Now we shall describe certain virtues to which Annamayya gives prominence.

Non-injury : Annamacharya says that nothing is more dangerous than bodily strength[21] because it brings pain not only to others but also to oneself. wisdom lies in not inflicting pain on the creatures of the world[22]. There is no greater sin than causing pain to others. God will not bestow to him prosperity in this world. we should not even indulge in oral injury. The poet remarks "What is the use of one's life if it is utilised for wounding others' feelings ?"[23] That Ahimsa not merely constitutes the abstention from injuring men and other animals,

but also static creatures' viz., plants is clear in his sarcastic remark on the people who take pride that they are the stringent observers of Ahimsā, but do violence by consuming vegetarian food which involves the killing of plants though not of animals.[24]

While laying great emphasis on the observance of non-injury Annamacharya also advises us to be benevolent in speech. The motor organ, viz., speech or tongue should emanate words in a way that should not hurt others. "Mancitanamē vale māṭalāḍeyappuḍellā."[25] There is no use in opening our lips if sweet words do not come out of our mouth.[26] Rare fruit accrues to one who abstains from slandering others.[27] Even finding fault with others is sin. Our too much critical attitude as to point out others' drawbacks should be curtailed. In an anxiety to expose others' faults we do not know that we ourselves are imbibing those evils. Thus the poet says that man becomes what he speaks about others, that if his tongue is engaged in exposing others' flaws, it verily becomes defective and if it speaks of others' merit, it would become sanctified.[28] This does not mean that our sweet utterance should be at the expense of truth. In the popular song "Tattva merugataramā", *Veracity* is the first pre-requisite putforth by Annamacharya for those who aspire after spiritual perfection. "Is it possible for others to know You, oh Lord ? The steadfast observers of the vow of veracity alone can know You."[29] Thus our utterance should not only be pleasant but also correspond to factuality.

The virtue of Ahimsā should be positively supplemented with *Dayā*. According to Annamacharya the purpose of one's possessing a human body is to be endowed with exclusive compassion to all creatures.[30] One should ceaselessly effort to cultivate this virtue-"Satata bhūta dayā vicāri gāvalenu."[31] The importance given to this virtue further reveals in the poet's frequent denial of it to himself in a dejected mood. "Oh Lord, I do not know dayā. I do not know dharma."[32] A still

more positive virtue is doing good to others. According to the poet there is no greater merit than doing good to others.[33] Thus the ultimate fulfilment of the practice of abstentions culminates in the positive social service.

Absence of Desires, Thirst and Greed : The poet often speaks of unquenchability of desires. There is no meaning in distinguishing between quenched desire and unquenched desire because desire being as huge as a hill is always unquenchable. Similarly the satisfaction of hunger is only for the time being and not for ever.[34] So highest knowledge needs a certain amount of renunciation or repression of desires on the part of the aspirant. A man who hopes to take bath in the ocean waiting for the waves to recede cannot achieve his goal because waves are incessantly emerging from it. Similarly if one thinks that he would know the highest truth after satisfying all his desires, he will neither know the truth nor get his desires satisfied. The thirst cannot be quenched by appeasing it and thus man cannot hope for getting the highest knowledge.[35] So man should try to keep down these ever-springing desires. They are the horses madly running after various objects and they should be brought in and firmly bound in the inner stable (viz., mind).[36] The saint wants us to retain another evil at the cost of these desires, viz., anger. Anger is the sacrificial fire and desires constitute the oblation. The offering of the oblation, viz., desires into the sacrificial fire of anger is Yajña and this Yajña yields the fruit equal to the performance of many Yajñas.[37] That means anger should be properly utilised to subdue the other inner evils, after the cessation of which it will direct upon itself so as to become automatically calm. The saint equals the absence of desires with the drinking of Somapāna.[38] It is only when man is completely free from desires, he becomes happy.[39]

Greed is the intensified from of desire. Satisfaction of a desire will create a thirst to get a specific thing in more quantity. In respect of wealth, this leads to greed and avarice. Annamayya compares the wealth to darkness in that it will

make him think that it is the final object of life.[40] Wisdom lies in not one deludedly submitting oneself like a slave to wealth.[40a] The poet ofcourse acknowledges the difficulty of overcoming this vice. "One may rebuke others as having attachment to their wealth, but on seeing gold one will not be in a position to overcome one's desire to get it."[41] This applies to people who are anxious to expose others' defects. Absence of love for gold implies a virtue as a pre-requisite, viz., the attitude that other members of the society are like oneself. The poet says that man should cultivate the attitude that others are also like himself and the proof for his having developed this attitude is the destruction of love for wealth- *Yediri tanavalene taneraga nercina phalamu adigadā dravya-mohambu gaḍacanuta.*[42] This also implies the positive virtue, viz., *charity*. If man is aware of others' right to live he will abstain from hoarding the wealth and give it to others. The poet also speaks of the other way to overcome the evil of greed. The proper utility of wealth lies not in using it for sense-enjoyment or for hoarding, but for *God's service* except which the wealth would be useless.[43] The poet says that there is no use in one being rich if one does not utilise one's wealth for meritorious deeds.[44] He places the virtue of overcoming love for gold, on par with the performance of thousands of rigorous austerities.[45] We should also note incidentally that the lives of Tallapaka poets themselves offer a superb example to this virtue. What Annamayya and his descendants received from kings of Vijayanagar as charity was offered by them to the service of Lord Venkateshwara.

If performance of merit and God's service are prescribed for wealthy men, *contentment* (Santoṣa) should be the motto of those who are not affluent. According to the poet man devoid of any discriminative feeling as big and small can be happy at any place *Veccukundu lekunna nekkaḍainā sukhame.*[46] Whether one is given or not, one should maintain the mood of contentment and that itself is penance.[47] The poet in one song advises man not to covet more than what

he is destined to possess. "Oh man, why should you fall into rivulet and why gasp for breath ? Why gobble salt exhoribitantly and why suffer from thirst ? Why foolishly climb to great heights and why fall down ? Why should you long for things which you are not destined to possess ? Why should you beseech ordinary men and thereby get frustrated ? Should you not remain satisfied with what you have acquired through right means ? Should you not stretch your hands for what is in your access "?[48] He again says, "Oh fool, devoid of sense, your possession of property is an already framed out thing. Why obstinately attempt to get more ? If you (regardless of its impossibility) strive with pride to get what you are not determined to possess, that would be like trying to extract sweet juice from squeezed stuff. It is not proper for you to covet the fruit which is not in your access."[49]

Sense Control and Celibacy : Rāga is the love for sense objects. Virāga is detachment. "Moksha has its source in Vairāgya."[50] There is no greater profit than the achievement of this ideal.[51] The poet tells, "Oh Lord, except those self-revelling ones, those men of great fortunes who are free from Rāga, is it possible for others to know the manner of Thy adoration ?"[52] Earning this wealth of Vairāgya means one's establishment in sense control.[53] The poet says that if man is plunged in physical enjoyments he will not get firm detachment and thereby highest bliss.[54] Speaking about tongue control he specifies that so long as man has craze for luxurious dishes, he cannot achieve salvation.[55] According to the poet the physical body is the land and Jiva its owner. The Jiva should keep down all his bodily forces. He being the lord of the whole psychophysical system should draw in the outgoing senses, receive their service and humble the inner evils like lust. In order to achieve sense control he has to cultivate an attitude that all enjoyments are God's belonging. If he can cultivate an attitude of dedication to the indweller in his enjoyment, he can develop in him a sense of detachment from the mundane objects.[56]

Lust or *love for women* is the evil which man should necessarily eschew. Annamacharya is not tired of admonishing people to keep away from women.[57] He is emphatic on the point that those who do not get enamoured of women alone can know the truth and not others. "The way of seeing Thee is known by those courageous ones who are not afraid of the arrow of women's sidelong glances."[58] "If man is not devoid of delusion for women he cannot be endowed with Bhakti and Vairagya and thereby he will not be in a position to attain salvation.[59] The poet of course admits the difficulty of exercising control over the evil of lust. "We can speak about mind control, but at the sight of women, it is very difficult to control our minds."[60] According to the poet not hankering after others' women is equal to performance of many meritorious deeds.[61] The fruit of not falling a prey into the delusive nets of love for women is equal to that accrued from going pilgrimage to thousand holy places in a single day.[62]

Control of Anger : Man should restrain himself at the time he is overtaken by anger. "*Koñci koñciyunḍavale kōpapu vēḷa.* He should appear pleasant to whosoever sees him. Anger leads man to misery. Freedom from anger is equal to the performance of crores of Japas.[63] The poet of course accepts that it is very difficult to stand-still this evil. The control of anger cannot be achieved by studying books but needs a voluntary effort. It is more than an intellectual grasp involving the exercise of one's will. The poet tells, "We might have studied crores of books, but we will not be in a position to control ourselves when anybody abuses us."[64]

The poet prescribes two positive virtues to overcome the above evil. The first is *patience* (Tālimi). There is no greater happiness than in observing the virtue of patience.[65] It must, however, be noted that to be devoid of anger does not mean that to get ourselves rebuked by others. Nor does it mean that we should retaliate with the person who is angry with us. We should see that we are neither overtaken by anger

nor depression when one is angry with us. The poet says *"Tamakiñcakuṇḍavale tannudiṭṭite"*[66] So the second positive virtue, viz., *mental equanimity* requires more effort on the part of the aspirant for its development. According to the poet the ultimate goal of all our learning is to develop mental calmness which if not achieved, our learning would become useless. There is no greater righteousness for one than one being tranquil.[67] The poet exalts the mental equanimity to the level of penance and the proof of one having attained enlightenment is one taking both pleasure and pain as equal.[68] According to Annamacharya maintenance of mental balance at the time of honour and ignominy and not exhibiting any outward reaction whether one is in agreement or disagreement with others is penance. Without this all the external observances-howsoever be their number-will become futile.[69] The more positively spoken virtue is *cheerfulness* (Sarasata). The poet says that there is nothing so great as cheerfulness. *"Sarasata kekkuḍu gati yika gaddā ?"*[70]

Abstention from Arrogance and Envy : Abstention from these evils leads to divine perception.[71] The corresponding positive virtue to this is *humility.* The poet says that man should be benevolent in his speech, humbly submit to great men and that he should have graceful appearance.[72]

Man will not be endowed with Bhakti and Vairagya, he will not be free from the ties of Samsāra if he is not free from hatred or enmity.[73] The poet asks, "Why should one in -vain carry this pitiable body if one cannot tolerate others' prosperity ?"[74] Man becomes what he thinks of others. If his mind is engaged in finding others' defect it verily is defective. On the other hand if it thinks of others' merit, it verily becomes sanctified.[75] The kingdom of Ayodhya under the governance of Śrī Rāma was reputed for affluence and peace. But such a Rāmarājya is not a thing of remote accomplishment. It verily would establish in one's own mind if the mind is devoid of envy. The poet says, *"Maccaramu lekunnanu*

manase Rāmarājyamu." "The mind devoid of envy is a veritable Rāmarājyam."[76] Annamacharya equals this negative virtue to giving all kinds of charities. "The fruit of one not cherishing evil thought in the mind is equal to observance of all kinds of charities."[77]

Absence of Fickleness of Mind and Worries : Annamayya calls the absence of fickleness of mind Yoga.[78] He says *Gaddincipāreḍu turagamuvanṭi manasu vaddani maraliñcina Vāḍe yogi.*[79] The poet often emphasises the necessity of quelling our worries.[80] To be overtaken by wories is to get oneself mentally turbulent and the attitude of mental constancy (Nirvikārabhāvamu) will not root firmly in man.[81] The correlating positive virtue to be developed is *silence* internal as well as external. If one is calm inside, if one observes silence that would be as good as going pilgrimage all over the world, and that would be equal to embracing Sanyāsa. *Lopala tānu ūrukunṭe lokamellā jariyiñcuṭa.*[82]

Self-mortification (Dama) : The self-abnegation is advised to such an extent as not to be particular about one's bodily preservation. God will take care to protect only when one is devoid of one's bodilv love.[83] Freedom from inordinate love for one's physical body is moksha. According to Annamayya none can know God except those who are completely devoid of inordinate love and the poet admọnishes not to give too much importance to external purity. He says "The body itself being in its nature the abode of all impurities, where is then the distinction between purity and defilement for it?" Purity has no meaning if it is not coupled with inner devotion.[84]

Man's Commitment to God : Normally the word commitment means an engagement restricting the freedom of action of man. Commitment to God on the other hand does not signify that God forcibly restricts the human be'ng to behave in a particular pattern. We have in an earlier chapter seen that the self has freedom of will and also that the presence of

freedom does not in any way stultify God's omnipotence owing to its being the merciful gift of God to the individual self. The whole psychophysical system is bestowed by God to the self which can be used in any way the individual chooses. Annamacharya says that body is the substratum of action both merit and sin, tongue of abuse and praise, ears for listening to gossip and sacred stories, eyes for seeing God and colourful sense objects, and that it is left to man to choose the right alternative. The poet here does not positively tell that man should choose the proper choice, but simply specifies the possibility of using these instruments in either way in accordance with man's inherent tendencies. This freedom of choice catered to the soul not only gives to it the instinctive solace that it is free to act in any way it likes but also creates in it an imperative urge to choose the right path only.[85]

But the poet also positively specifies the proper way of using one's life in other songs. Though the whole pyscho-physical system is acquired by man as a result of his past sin, though each and every constituent of this system has its own defect, yet it turns out to be sacred and taintless if it is used for God's service. The poet says *Panigona nercite pāpame puṇyamounu.* "The mind though unsteady in nature can secure to man spiritual and material prosperity if it remembers God. The physical body though assumed as a result of man's past sin, can become the means of merit, if it is used for God's service. Though desire in itself is an evil, it acquires the sanctity of righteousness if it transforms itself into passionate longing for Gcd. Karma though is binding in nature, will become a basis for man's highest good if it is dedicated to God"[86]

That means man's aim is to commit himself to divine purpose or cause and each and every man, every constituent of his psychophysical system should participate in fulfilling this divine purpose. Annamacharya describes how man's instru-

ments would be useless if they are not used for God's service. "The tongue not praising God is an uvula (only tongue for name-sake lacking the function of real tongue), the ears which indulge in listening to gossip are (dead like) the ears of a pulley, the eyes which do not see God's form are wretched eyes, the legs which don't hasten towards the divine presence are (dead like) wooden legs, the hands which do not offer worship to the Lord are nothing more than rakehandle.[87] Potana in a similar strain said that body not dedicated to God is only a leather bag filled with air, the mouth not used for praising the Lord is only a drum with its (ear) crashing sounds, the hands not offering worship to God are only ladles made of tree-branches, the eyes which do not see the Lord are only holes, the birth not used for the memory of God is only bubble on water and the Pandit devoid of devotion to Vishnu is only a beast with two legs.[88] Kulaśēkhara Ālvār in his Mukundamālā similarly advised all his organs to engage in the service of God - the tongue to praise the Lord, the mind to adore, the ears to hear God's glory, the eyes to see the Lord, the feet to walk to the temple, nose to inhale the tulasi on God's lotus feet, and head to bow.[89] Tyāgarāja also deplores men misuing their body and speaks of uselessness of organs which are not used for God's service.[90]

Man owes his birth to God and it is improper for him and also not conducive to his welfare if he uses it for other trivial purposes like the service of the ordinary men. The proper object of service is God only. Annamacharya describes the impropriety and foolishness of man to give himself to the service of depraved men with the help of analogies. Such a man is like a traitor who, living on one's property, follows another and like a fool who aimlessly wanders ignoring that he owns crores of money in his house.[91] Annamayya criticises man who does not use his birth for achieving the highest good by way of discrimination between happiness and sorrow and for doing the service of Lord Venkatesha in order to get rid of all his miseries and who gives his life upto getting trivial objects of

life. He asks "Do we cook for getting the gruel ? Do we sweep for retaining dirt ? Do we pound for getting chaff?"[92].

Annamacharya stresses the need for making a good use of various factors like place, birth, time, etc., for the attainment of spiritual goal. According to him, the proper place to work for salvation is the mortal earth which is the abode of both action and enjoyment. The other two worlds, viz., heaven and hell have no scope for individual effort. In this respect a man born on the earth is more qualified than him who enjoys the life of a celestial being. Annamacharya emphatically says "If you don't achieve here, you will achieve nowhere, not even in the higher worlds". Further spirituality can be possible of pursuit only for beings endowed with rationality which constitutes the differentium of the class of human beings. Being provided with such a qualification, it is improper for man not to achieve higher aim. Annamacharya says "Excessive sin leads to the writched birth, while exceedingly great merit secures man a celestial life, when merit and sin become equal one takes birth as a human being and it is here man has to achieve salvation."[93] The poet advises not to waste our time. Man should take the precious nature of time into consideration. The single-dimensional linear entity always moves irrespective of the fact whether we use it in good or bad ways. It is immaterial for this fleeting entity whether man spends it idly or by playing dice or sleeping or enjoyment. Man is able to gain full control over it if he uses it for God's service and spends it by listening to the story of Lord Vishnu.[94] Especially he should not waste his time when he is adolescent. During the stage of boyhood the individual lacks interest in spiritual pursuits and old age is characterised by the dullness of intellect. Man has to take to devotional career only when he is strong both physically as well as psychologically. The poet says that it is only in the age of maturity one will be able to acquire wisdom and that one should resolve to possess supreme knowledge only during that age.[95]

3. Annamacharya's Attitude towards other Religious Approaches

We have earlier pointed that Annamacharya though a Smārta Brahmin was converted into Śrīvaishnavism. This Śrīvaishnavite spirit though often intermingled with the tendencies of the Smārta tradition, remained in him till his last breath. It appears as though in every song he was committed to upholding the Supremacy of Viṣṇu, the Śrīvaiṣṇavite customs like five-fold purification and the philosophy of surrender. According to him Visnu alone is the Supreme Entity, standing above all Gods including Brahma and Śiva. *Haruniki najuniki navvali mūriti.*[96] Like head among all organs of the human body, like mind among sense organs and like Supreme Knowledge among all excellences, Ḥari among other gods, Vaiṣṇavism among all creeds and His sacred name among all Mantrams stand superior.[97] That Hari is the sole Supreme entity has been testified to by gods like Brahma, Śiva and Pārvati. Brahma had his origin from Hari's navel. Śiva not only bore the sacred water emerging from Hari's feet on his head, but also preached in the holy Benares that Hari alone is the saviour God of all beings. Śiva's divine consort Pārvati took to the chanting of sacred Mantram of Rāma.[98]

Annamayya's firm faith in Śrīvaishnavism leads him to the advice that it is improper to worship other gods, owing to disparity in the status between other gods and Hari. The poet advises men not to be deluded after many gods when the family-deity Hari is easily available. According to him there is no need of lighting thousands of small lamps in the presence of brilliant sunshine.[99] Worshipping Viṣṇu along with other gods amounts to man's great treachery and foolishness-'Mahādrohamu'. The poet says "When Vedas, Upaniṣads, Purāṇas, Itihāsas are proclaiming Thy Supreme glory, men with perverse understanding put salvation and bondage on the same cart by worshipping Thee along with other gods." The poet tells that demons who received boons from others got themselves ruined.[100] The boons offered by others cannot be equal to even the terrible wrath of Hari which itself infact

turns out to be a boon for Hari's enemy. Narakāsura though a victim of God's anger finally attained the highest abode. The hymns addressed to other gods cannot be equal to the abuses directed towards Hari. It was by rebuking Hari Śiśupāla attained the celestial rank. Annamacharya himself prefers sin acquired through abusing Hari to the merit accrued from the praise of others. Further even Brahma's rank cannot stand on a par with surrender to Hari through which path Dhruva secured a rank superior to that of Brahma.[101] According to the poet rare fruit is acquired by him who abstains from worshipping Hari along with other gods on par.[102] In one song he calls the story of Rāma worshipping Lingam at Rameśwaram as false.[103] Similarly Annamacharya gives purely a ritualistic interpretation to Brahminism, based on Śrīvaiṣṇavaite customs. According to him Brahminhood lies in one being a Paramavaiṣṇava and undergoing five-fold purification like wearing erect symbols on the forehead, being initiated with Dvaya Mantram, etc., and listening to the stories cf those who wear divine impressions on the shoulders.[104] The poet in an exalated mood often refers to himself as wearing Mudras on his shoulders and we have seen how he cites Vedic authority to prove the validity of the customs of Mudrādhāraṇa. He makes butt of his ridicule the customary symbols of other creeds.[105]

However, if we tnink that this is the be-all and end-all of Annamacharya's conception regarding other creeds, we are doing a gross injustice to him. Although he is a firm believer in the Supremacy of Visnu, yet we can show how he retaining his faith (niṣṭā) in Vaiṣṇavism tolerantly subsumes all other creeds under his own religion. Several stages can be traced in his attitude towards other religions. The initial stage as we have just now described is characterised by his stringent orthodoxy. But this is only tentative, representing a passing state in spiritual life. It rather constitutes the necessary phase in the mystic life, Niṣṭā to a specific creed and customs being advocated as a necessary factor in

devotee's life only to enable him attain mental constancy. After the purpose is served there is no need of it for the mystic. The purpose of such a rigid attitude is actually its own defeat, it enabling the devotee transcend itself and widen the expanse of his mystic outlook.

In the second stage Annamacharya provides a moral foundation to Śrīvaiṣṇavite customs. Morality constitutes the prerequisite for one who wants to get himself initiated into Śrīvaiṣṇavism. Man should first qualify himself with the virtue of compassion before becoming a Vaiṣṇava. If he does not practise guileless purity all-through his life he cannot get the privilege of wearing the divine discus on his shoulders.[106]

The third stage is characterised by the recognition of identity of all gods which is illustrated by the analogy that it is the same Ganges that is coming out of the wells on its bank *(Bhāgīrati daribāvula ājalame vūrinayaṭlu)*. However, even here the poet cannot be said to have reached the culmination in its fullest expanse, since he maintains the hierarchy among the different conceptions though of the same reality. According to the poet the different sects of people like Vaiṣṇavas, Śaivas, Kāpālikas and Śāktas worship the same God differently as Viṣṇu, Brahma, Śiva, Ādibhairava and Śakti respectively. The statement "You become inferior to inferior-minded and superior to superior-minded" does not signify any change in the substantive nature of the single god, but only implies differences in conceptions of men *(Talapulakoladula)*. The hierarchical distinction is not among gods, but in the men's conception of the same reality. This is further made clear from the analogies of cake and lotus. The magnitude of cake is in accordance with the quantity of flour constituting it. *(Pinḍantē nippaṭi)*. Similarly the number of lotus in a pond is in accordance with the quantity of water in it *(Nīvalana goratē ledu mari nīrukoladi tāmeravu)*.[107]

In the next stage the identity is more expressed in that the trinity is said to be the manifestation of a single entity.

Viṣṇu here sheds off all his theological elements ceasing himself to be a god amongst trinity dominating over other two gods, viz., Brahma and Śiva, but forms one of the three expressions of the highest reality Mahāviṣṇu who exercises his three-fold cosmic functions, vfz., creation, sustenance and destruction. However, even this stage is not without the characteristic Vaiṣṇavite rigidity. Although the poet speaks of trinity as the manifestation of the same entity, viz., Hari, yet he reserves the privilege of benevolence (Sāttwikata) to the worshippers of Viṣṇu only, denying the same to the worshippers of other two gods. According to him Hari appears as Brahma to people in whom rajas dominates, as Śiva to people in whom tamas is predominant and as beloved of Lakshmi in whom sattwa is dominant.[108]

But in the next stage this is overcome. This stage is characterised by the recognition of greatness of other creeds and at rhe ssme time by poet's preference to Vaisnavism. Attachment to Vaisnavite faith which occupies the highest pedestal in the initial stages comes to be recognised as a matter of personal liking. The poet is also self-critical when he says that his not resorting to other paths inspite of their exaltedness is due to his own laziness. He tells "What reason can be given to this ? Some like sour and some sweet. My mind owing to its laziness does not seek other paths. It is true that having once steadily realised God's immanence in all things one should necessarily offer salutations to whomsoever one sees, that one should follow other paths since the latter also constitute piety and that one should worship what others worship since the latter are also divine ; though beloved of Lakshmi exists in all things, though all creeds are Hari's creed only, and though everything is the sportive glory of Lord Venkatesha, yet my mind does not want to become unsteady by resorting to all paths. The other paths do not suit me. I wish to have Lord Venkatesha as my sole refuge and none else."[109]

It is in the next step, the identity in its fullest expanse is carried out in the manner characteristic of Annamayya. Here all gods become the incarnations of Hari. *Hariyavatāramule akhila devatalu.*[110] The supreme Lord who transcended trinity in the previous stages, comes to be recognised as operating in them and finally conceived as only one. Hari verily becomes Hara and Aja - *Ītade harudu Ītadajudu.*[111] Lord Narasimha comes to be recognised as unity in trinity *Mūḍumūrtuloka rūpai muñci unnāḍu.*[112] "Since everything in the world constitutes Viṣṇu's glory and is pervaded by Viṣṇu only, there is no scope for the existence of any other god in the sense that all things in the universe constitute Hari's form and that there is nothing which is not His form in the universe. So there is nothing wrong in worshipping other gods. Even if men out of fickleness of mind resort to the worship of other gods, Lord Venkatesha, the Lord of destitutes will take care of them. Thus there is nobody who is a non-vaiṣṇava- *Vaiṣṇavuluganivāra levvaru leru.*[113] Thus Annamacharya who once appeared to exile the other creeds comes to subsume under his creed all other paths, declaring that since everything is God's form every man is knowingly or unknowingly worshipping the same entity.

Such an expansion of scope takes place at the ethical level also. Annamacharya gives a wider interpretation to Vaiṣṇavism without bringing in the customary elements of Śrīvaiṣṇavism. Vaiṣṇavism is defined purely on ethical grounds. In this sense man who is completely devoid of desires, who has calmed down within himself the passions like anger and spite, who does not get himself entangled in physical evils like pleasure and pain, who does not become a slave to his sense organs, who is endowed with dispassion towards all mundane things and who giving up all expedients, engages himself in uttering the sacred name of God alone is a true Vaiṣṇava".[114]

NOTES

1. Vide Chapter "Nature of Bondage".
2. Ramasubbasarma G (Ed.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati, 1980, Vol. 1 1980 Kirtana 91.
3. Anantakrishna Sarma R and Srinivasacharya U, (Eds.), *Adhyatma Samkirtanalu*, TT.Devasthanams, Tirupati 1951 Vol. 7 Kirtana 149.
4. Ibid., Kirtanas 149 & 151 ; Vijayaraghavacharya V and Adinarayana Naidu G (Eds.), *Adhyatma Samkirtanalu*, TT Devasthanams, 1936, Vol. 2 Kirtana 60.
5. Ibid., Vol. 2 Kirtana 293.
6. Anantakrishna Sarma R (Ed.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati, 1952 Vol. 9 Kirtana 190.
7. See Bhagavata 7-9-10 :

   Viprāt dviṣaḍguṇayutādaravindanābha
   Pādāravinda vimukhā chchvapacam variṣṭam ।
   Manye tadarpi tamanovacane hitārtha
   Prāṇam punāti sa kulam na tu bhūrimānah ॥

   "I think that a pariah who has dedicated his mind, speech, actions, wealth and the life (itself) to Him-far worthier than a Brahmin that has turned away his face from the lotus-feet of Lord Viṣṇu, though he is endowed with the twelve attributes (viz., wealth, pedigree, comeliness of form, ascetism, learning, keenness of the senses, splendour, glory, bodily strength, self-endeavour, intelligence and Yoga).
8. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtana 252 ; Ramasubbasarma G., *Op. Cit.*, Vol. 1 Kirtanas 318, 329 and 365.
9. The dispersal of fig seeds is brought about by the crows which after swallowing the fig fruits eliminate the undigested seeds through excreta. The seeds getting a suitable soil germinates under favourable conditions.
10. Vijayaraghavacharya V and Adinarayana Naidu G., *Op. Cit.*, Vol. 2 Kirtana 293.
11. Anantakrishna Sarma R., *Op. Cit.*, Vol. 9 Kirtana 190 ;

Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 149.

12. Vijayaraghavacharya V and Adinarayana Naidu G., *Op. Cit.*, Vol. 2 Kirtana 37.
13. Ramasubbasarma G., *Op.Cit.*, Vol. 1 Kirtana 403.
14. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 252.
15. Anantakrishna Sarma R., *Op. Cit.*, Vol. 9 Kirtana 241 ; Anantakrishna Sarma R and Srinivasacharya U., (Eds.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati, Vol. 8 Kirtana 241 ; Ramasubbasarma G., *Op.Cit.*, Vol. 1 Kirtana 263.
16. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 7.
17. Ibid., Kirtana 136 ; See also Vijayaraghavacharya V. and Adinarayana Naidu G., *Op. Cit.*, Vol. 2 Kirtana 377.
18. Ibid., Kirtana 180.
19. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 378.
20. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtana 2.
21. Purushottam V. (Ed.), *Annamacharyulavari Adhyatma Sringara Samkirtanalu*, TT Devasthanams, Tirupati, 1980 Vol. 2 p. 171.
22. Ramasubbasarma G., *Op. Cit.*, Vol. 1 Kirtanas 347, 378 & 443.
23. Ibid., Kirtana 302.
24. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 8 Kirtana 177.
25. Ibid., Kirtana 168.
26. Ramasubbasarma G., *Op. Cit.*, Vol. 1 Kirtrna 437.
27. Purushottam V., *Op. Cit.*, Vol. 3 p. 308.
28. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 201.
29. Purushottam V., *Op. Cit.*, Vol. 2 p. 111.
30. Ramasubbasarma G., *Op. Cit.*, Vol. 1 Kirtanas 223 & 437.
31. Ibid., Kirtana 301.

32. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 232.
33. Ramasubbasarma G., *Op. Cit.*, Vol. 1 Kirtana 443.
34. Ibid., Kirtana 406.
35. Ibid., Kirtana 226.
36. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 8 Kirtana 217.
37. Ramasubbasarma G., *Op. Cit.*, Vol. 1 Kirtana 430.
38. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 7.
39. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 131.
40. Purushottam V., *Op. Cit.*, Vol. 2 p. 171.
40a. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 378.
41. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 240.
42. Ramasubba Sarma G., *Op. Cit.*, Kirtana 131 ; Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtana 26.
43. Ibid., Kirtana 302.
44. Ibid., Kirtana 437 ; Purushottam V., *Op. Cit.*, Vol. 3 p. 308.
45. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 7.
46. Ibid., Kirtana 128.
47. Vijayaraghavacharya V and Adinarayana Naidu G., *Op. Cit.*, Vol. 2 Kirtana 151.
48. Purushottam V., *Op. Cit.*, Vol. 2 p. 385.
49. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 8 Kirtana 96.
50. Ibid., Vol. 7 Kirtana 208.
51. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 443.
52. Ibid., Kirtana 252.
53. Anantakrishna Sarma R & Srinivasacharya U., *Op. Cit.*, Vol. 7 Kirtana 218.
54. Ibid., Vol. 8 Kirtana 218 ; See also Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 301.
55. Ibid., Vol. 8 Kirtana 203.

56. Ibid., Kirtana 217.
57. Ibid., Kirtana 152 & 158.
58. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 252.
59. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 8 Kirtana 203.
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63. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*. Vol 8 Kirtana 158 : Vol 7 Kirtanas 7 & 208.
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65. Purushottam V., *Op. Cit.*, Vol 2 p. 171.
66. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol 8 Kirtana 158.
67. Ramasubba Sarma G., *Op. Cit.*, Vol, 1 Kirtanas 437 & 443.
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69. Vijayaraghavacharya V and Adinarayana Naidu G., *Op. Cit.*, Vol. 2 Kirtana 151.
70. Purushottam V., *Op. Cit.*, Vol. 2 p. 171.
71. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 8 Kirtana 152.
72. Ibid., Kirtana 158.
73. Ibid., Kirtana 203.
74. Ramasubba Sarma G., *Op. Ctt.*, Vol. 1 Kirtana 302.
75. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*. Vol. 7 Kirtana 201.
76. Ibid., Kirtana 128.
77. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 430.
78. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 7.
79. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 167.
80. Ibid., Kirtana 437.
81. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 8 Kirtana 203.
82. Ibid., Vol. 7 Kirtana 7.
83. Ibid., Vol. 8 Kirtana 152.

84. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtanas 252, 406 & 437.
85. Vijayaraghavacharya V and Adinarayana Naidu G., *Op. Cit.*, Vol. 2 Kirtana 284.
86. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 117.
87. Ibid., Kirtana 216 ; See also Bhāgavata 9-4-18 & 21.
88. The verse "Kañjākṣunaku gāni kāyambu kāyame" ; See also the verse "Kamalākṣunarciñcu karamulu karamulu".
89. Verse 16.
90. Ramanujachari C (Trans.) *The Spiritual Heritage of Tyagaraja*, Sriramakrishna Math, Madras, 1966, pp. 17-18.
91. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 8 Kirtana 67.
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93. Vijayaraghavacharya V and Adinarayana Naidu G., *Op. Cit.*, Vol. 2 Kirtana 281.
94. Ibid., Kirtana 278.
95 Ibid., Kirtana 218.
96. Anantakrishna Sarma R., *Op. Cit.*, Vol. 9 Kirtana 274 ; Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 317.
97. Purushottam V., *Op. Cit.*, Vol. 1 p. 90.
98. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 8 Kirtana 76 ; Vijayaraghavacharya V and Adinarayana Naidu G., *Op. Cit.*, Vol. 2 Kirtana 145 ; See also Vol. 7 Kirtana.170.
99. Ibid., Vol. 8 Kirtana 187.
100. Purushottam V., *Op. Cit.*, Vol. 3 pp, 233 & 324.
101. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 171 ; Ibid., p. 279 ; See also Anantakrishna Sarma R., *Op. Cit.*, Vol. 9 Kirtana 64.
102. Purushottam V., *Op. Cit.*, Vol. 3 p. 308.
103. Vide Anantakrishna Sarma R., *Op. Cit.*, Vol. 9.
04. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 252.

105. Ibid., Kirtana 36 ; See also Vol. 8 Kirtana 5 Kirtana 12.
106. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtai
107. Anantakrishna Sarma R and Srinivasacharya U Vol. 7 Kirtana 159 ; The first line of th corresponds to Poygay Alvar's saying *Avarava arindavāreṭṭi ivarivāremberumān enru.*
108. Vijayaraghavacharya V and Adinarayana Naid *Cit.*, Vol. 2 Kirtana 219.
109. Purushottam V., *Op. Cit.*, Vol. 1 p. 353.
110. Anantakrishna Sarma R., *Op. Cit.*, Vol. 9 Kir
111. Purushottam V., *Op. Cit.*, Vol. 1 p. 205.
112. Anantakrishna Sarma R and Srinivasacharya U. Vol. 8 Kirtana 234.
113. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtanε
114. Ibid., Kirtana 405.

SPECIAL IMPORT OF SOME ANALOGIES

As we have already stated in the second chapter, we can broadly make out two types of mystics, viz., the mystics who give a logical basis to their personal experience and those who explain their experience in terms of a language that can be understood by one and all. The aim of the first is to convince a particular class of people, viz., intellectuals whereas the second aim at conveying the truth to all classes of people. Annamacharya belongs to the second type. The truth transcending the realm of senses and the mind is made known easily by him with the help of the instances occurring in everyday life, in the form of analogies, maxims, idioms, similies and proverbs. The analogies used by Annamayya cover various aspects of man's life like learning, agriculture, navigation, cooking and even religion. Some of the analogies are in rare use by the later musical poets. These analogies also reflect the way of life prevalent during the time of the poet. One peculiarity lies in that some times the poet chooses the very religious idea as an analogy to illustrate another religious idea. Thus in a song he says "The life of a man who does not know God's supremacy is as useless as the stories which are not concerned with God's greatness."[1] The poet uses many analogies to express a single idea in a song and also the same analogy repeatedly in different songs to illustrate different ideas. The number of analogies in a song varies from one to five occassionally even going to ten. Sometimes they are too long and ornate running to about two lines. The mode of framing out the illustrations to describe an idea in an adroit and efficacious manner is typical of Tallapaka poets.[2] In this Chapter an attempt is made to present some of the analogies, and the maxims which have been referred to already have been omitted to avoid repetition.

1. Analogies in relation of Brahman

Supremacy of Hari : The repeated study of scriptures does not, according to Annamacharya, alter the truth that Hari is the supreme. The fact is as realistic as the sense organs grasping their respective sense objects as they are. The sense organs perceive their sense objects as they are, not merely because they work in uniform way, but also due to the fact that their recognition itself is determined by the nature of those objects. The eye will not perceive in a hill any different object. The tongue cannot find the taste of bitterness in a sweet delicacy. Nor the nose would find the smell of musk (Kastūri) in camphor. Annamacharya applies this realism for corroborating the supremacy of Viṣṇu. Our frequent study of scriptures does not reveal any new thing except that Hari is the supreme. Hari's exaltedness is not conditioned by our repeated study of scriptures. It is a universal truth not depending upon our acceptance or denial.[3]

Benevolence of God : Annamacharya describes the benevolent nature of God with the help of analogies of gardener, cowherd boy, nurse and master. God's forcible bestowal of good to the Jiva inspite of latter's ignorance is likened to a gardener's looking after his garden with utmost care by way of taking out the weeds and nourishing it with water and manure ; to a cowherd boy's taking the ignorant cow to the place where grass has grown in plenty and himself feeding it personally by putting the bundle of grass to its mouth ; to a nurse feeding the child with milk by forcibly opening the mouth of the child and holding its cheek tightly and ; to a master's taking care of his servant with love by way of giving proper wages to him inspite of the servant committing mistakes in his work.[4] Annamacharya says that nothing that is given in return by the devotee can stand on a par with God's munificence. He describes the unconditional nature of God's grace with the analogies of servant, guest and temple. A servant is unable to reciprocate his master's abounding love for him except by way of discharging what his master com-

mands him to do. Even that cannot stand on a par with his master's munificence. The analogy reflects cordiality in the master-servant relationship during Annamayya's time and also the fact that God is not an exploiting master. Annamayya proceeds that a guest cannot give anything in return to king's hospitality except praising the king humbly with sweet words.[5] Further the poet describes the insignificance of his devotion and peerlessness of God's grace by comparing his devotion to a temple and God's greatness to the idol adorning the temple. He says that eventhough the temple is small, it acquires greatness by God adorning it.[6]

Further Annamacharya describes the easily accessible nature of God with the help of analogies of child, treasure, butter and day light. God is the child in the hands of a devotee. In the level of pure devotion it is not God controlling the Jiva, but it is Jiva domineering over God. The Bhakta Sulabha is encased in the diamond cage of self-surrender.[7] The comparison of God to a child signifies God's immediate response to whosoever calling Him with love. A child is an embodiment of innocence. It goes to anybody who calls it with love. The likening of God to an open treasure and to butter in the raw milk signifies that a man endowed with devotion need not put any special effort for seeing God just as he does while trying to take out a treasure buried underground by way of digging or while extracting butter by way of curdling the milk. God according to Annamayya is an already accomplished entity without needing any rigorous effort to unveil Him. Annamacharya describes the indubitable nature of God's close existence to the devotee by comparing God to broad day-light.[8]

2. In Relation to the World

Annamacharya likens the whole universe to a great puppet show. The Jivas are the puppets. Annamayya calls the Jivas *Tolu Bommalu*-leather-dolls. God is the string-holder. The stage or platform on which the show is conducted is

infinitely vast, viz., the earth. Normally two screens are erected on the stage. One of them is permanent hind screen meant for preventing the participants and audience from seeing the ongoings behing it. The other transversely moving screen in front is meant for indicating the finish and starting of different scenes of the show. But in this great show both the screens are meant for the participants of the show only. They have no meaning for the audience viz., God who is also the director of the show. According to Annamacharya, Māyā is the hind-screen and Ajñāna is the front screen. While Māyā veils the nature of God as the director of the show Ajñāna veils the nature of God as the detached observer or spectator of the show. In other words both the screens create in the participants of the show a negative oblivion of the surroundings, viz., God's all-pervasiveness and the positive mistake that the stage itself (viz., world) is real. The delusive power of the Lord does not allow the Jiva to see the mystery behind the world and creates in the Jiva a misconception (Ajñāna) that the world is the be-all and end-all of life.

A show cannot take place without a proper lighting arrangement. No activity for that matter is conducted without the help of the light. In this case, however, the light is not external to the director but verily His essence. God's substantive knowledge itself is the light in which the show is conducted. The show commences with the kindling of this light-*Sujñāna dīpamunu muṭṭiñci*. That means the creation starts and movement in the whole creation is broughtforth, with God becoming merely conscious of His own creation. The leather dolls become enlivened with the vital wind making its way into them - *Gāliceta vāni gadiliñci*. It should be noted in this context that from the stand-point of God, consciousness and volition are not two aspects to be distinquished in temporal sequence.

The movement of the puppets is not restricted to a specific part of the stage. The all-pervasive movement of the

leather dolls (Annicoṭlu) signifies that souls in their transmigratory condition take all sorts of birth and in all sorts of places. Further the purpose of the show is the arousing of disinterested joy in the audience. If this should be possible, the theme of the show should contain nine kinds of feelings or rasas, viz., Śringāra (Love), Vīra (Honour), Karuṇa (Mercy), Adbhuta(Credulity), Hāsya(merriment), Bhayānaka (timidity), Bhībhatsa (Austerity), Rudra (Wrath) and Śānta (Calmness). The participants of the show are shown to pass through all these feelings by God. The varieties of feelings displayed by the participants are infused in them by God Himself and God enjoys them undergoing these experiences without identifying Himself with the participants. He is the detached observer of the show, visualising by His own substantive knowledge the ongoings of the world-show.[9]

3. Nature of the Individual Soul in relation to the World

Nature of Samsāra : Annamacharya is never tired of describing the dual nature of Samsāra. The life of man in this world is, according to him, like that of moon. *Canduruni jīvanamu samsāramu.* The fact that life is full of ups and down is described by comparing it to full moon and new moon. Just as moon is periodically subject to increase and decrease, man is incessantly subject to pleasure and pain. There is, however, a difference between the analogy given and the idea corroborated. While the change in the magnitude of moon is periodic and definite it is not the case in Samsāra. The proportion of pleasure and pain may or may not be equal depending upon man's Karma. The analogy may also signify the transmigratory condition of the soul. It is said that soul in the transmigratory condition incessantly passes through six stages, viz., birth (Jāyate), existence on the earth (Asti), growth (Vardhate), change (Vipariṇamate), emaciation-(Apakṣīyate) and death (Naśyati).[10]

In most of his compositions the poet makes an emphasis on the evil nature of Samsāra. Life is compared to a vast

ocean and man's struggle in the life is likened to swimming in the ocean - *Jaḍadhilopali yita samsāramu.* It is like a prison or cord defying easy escape. According to Annamayya the path of Samsara is full of holes and crevices-*Sandi kanṭala trova samsāramu.* If man with great effort succeeds in taking out his legs from one crevice he is sure to be caught up in another. It is not easy for him to walk along this unbalanced, tortuous and crooked path of Samsāra. He deplorably proceeds in the path which is fraught with many ups and down, now rising and now falling.[11] That he is incessantly subject to worries in the life is indicated in the analogy of water beneath mat *(Cāpakinda nīru).* Just as water beneath the mat incessantly percolates on the surface of the mat, so too man is constantly harassed by some worry or the other. Annamayya says *Okaṭi taruvāta verokaṭi kācukundu.* If not by poverty he is pestered by wealth itself, if not by sin he is bound by merit itself.[12] The analogy of waxless candle signifies the sapless nature of life and the uncertainty of the moment at which it comes to an end - *Camuru disina divvevanṭidi.* That man's energy is decreasing or that he is approaching towards death every moment is indicated in the analogy of oil in the wick. *Vattilopali nūnevanṭidi jīvanamu.* Annamayya says that man's life on the earth is as uncertain and endangering as that of a man who has his residence in the battlefield - *Samarambulo nuniki samsāramu.*[13]

Soul in the Transmigratory Condition : Further Annamacharya gives a metaphorical description of the transmigratory condition of the soul. According to him this world is a big fair and he invites the Jivas for participating in this world-fair. The peculiarity of this world-fair lies in that its barter involves only one individual. Jiva is both seller and buyer. He sells the articles to himself and buys the same articles from himself. The items he buys are birth, death and enjoyments of Samsāra which are supposed to be very cheap commodities - *Jananālu maraṇālu samsārabhogamulunu aniśamu bhūmimīdanagguvalu.* The price paid for buying these items

constitutes one's own merit and sin. *Koladi puṇyapāpāle kongu rokkamulu.* Secondly, these items do not get exhausted by the enjoyment of them but yield more profit-*Sampunalābhamu*-and hence at no time his bag of Karma is left empty. Annamayya categorically remarks that the Jiva has to press the content of the bag so as to fill it with more items - *Sangati gāya manesañcula niñcukondamu........yimpula muñci talala kettukoro.* Thus the Jiva has to move on the earth restlessly involving himself in this peculiar trade, carrying the bag of Karma (or body) on his head without ever laying it down - *Dimpaka yindulone tirigi.*[14]

Māyā : The merciless subjection of the Jivas to suffering is beautifully depicted by Annamayya by comparing Māyā to a housewife engaged in the domestic act of pounding the grains. Māyā pounds the grains, viz., Jivas, in the big mortor of the universe with the help of a strong pestle by name Moha-*Durmohapu rokali.* Her work is not restricted to any particular place and time, and she engages herself in pounding the grains of the Jivas in the all-pervasive mortar of Brahmāṇḍa day and night without any rest. Her exceedingly great power in deluding all Jivas without any exception is signified in the description that quarters *(Dikkulu)* are her hands. That means she possesses powerful hands extended to all quarters with the help of which she pushes the grains of Jivas again and again into the mortar of Brahmāṇḍa when they occassionally try to escape from her. beatings. This occassional pushing back into the mortar of the grains of Jivas is accompanied by shaking the mortar *(Kuluku)* so as to balance the grains in it properly. While doing her work she sings the name of Lord Venkateshwara to get herself relieved of the fatigue of the work. But for whose sake she beats the grains ? Who is to enjoy the pounded rice ? *(Dangudu biyyālu)* She beats the grains for the sake of God, for offering them to Him. That means the purpose of her entangling the Jivas in her delusive nets is to make them philosophically wise, to realise the evil nature of the world and to turn finally their minds towards

the Supreme. It is the pounded rice, viz., Jivas endowed with knowledge *(Vinnāṇi Jīvulu)* that are offered by her to her Lord.[15]

Women : Annamacharya compares the company of women to relishing hot food. Just as we can neither avoid the temptation of relishing the food nor are we in a position to relish it owing to its excessive heat, so too we can neither escape the temptation of going after women nor are we in a position to live with them because of their quarrelling nature. The imperious nature of women is described by the analogy of ghee. Ghee increases man's thirst let alone quenching it. Similarly man's silent bearing of all tortures brought about by woman instigates her to cause more torture.[16] Annamayya says that the hope of enjoyment derived from the sweet smiles and the love of women are as deceptive as a mirage *(Enḍamāvula nīḷḷu)*. Conversation with them is as seemingly pleasant as the shade of a palm tree *(Tāṭimāni nīḍa)*. Their apparent youthful gestures is as unsteady as writing on water *(nīṭi pai vrāta)*. Their apparent humility and softness is as much essenceless or dry as the cold of bur-grass (*cemakūraśai-tyālu)*. Their over - smoothness is as impermanent as whiteness on the wall *(Koladileninanupu goḍamīdi sunnamu)*. The enjoyment derived from them is as evanescent as freshly fallen hail stones (*Pacci vaḍa ganḍla guḷlu*). Their sweet kisses are as seemingly pleasant as the taste of tamarind cake (*cintakāya kajjamu*).[17] Annamayya is deterministic in describing the enticing force of women. Seeing fire, the moth cannot avoid falling into it. Similarly seeing women, men cannot but get themselves entangled in their delusive nets. Once man falls a prey into their trap, it would be difficult for him to come out. His effort to escape from their delusive net would be as futile as building a dam after flood in the river has completely subsided*.[18]

* It must be noted that Annamayya is applying these analogies to only women who are impious or whom Bhishma calls Asādhvis. He is not applying them to pious women or Sadhvis. The respect he bore to womenfolk has already been described in the pages 92-94.

Human Tendency and its Unalterable Nature : Annamacharya often describes the unalterable nature of evil tendency of man like sinfulness and sense-indulgence with the help of many analogies. According to him the seed and its respective tree cannot differ in their nature, the branches of the poison-nut tree *(Muṣṭimānu)* do not yield fruits which are conducive to life, and insects born in the filth cannot but taste the filth only. Similarly to take birth is to do things that lead to rebirth.[19] Annamacharya says that any attempt to bring about a change in the evil tendency is like cooking neem leaves in water or nourishing it with milk so as to make it yield sweet juice, like proverbial straightening of dog's tail with the help of a stick and like trying to soften the pick-axe by immersing it in water.[20]

Depreciation of Service of Ordinary Men : Annamayya compares man who goes to serve ordinary men ignoring God, to a fool who mistakes a glass bead for pearl. Just as honey on moustaches eludes the grasp of licking tongue, so too the seeming hope of getting his material ends is never fulfilled by man through the service of ordinary men.[21] Going after ordinary men is like repeated washing of the muddy wall. The more water is poured on it the more it becomes muddy. Similarly there is remote chance of man getting his desires fulfilled by the service of low men who are bound like him. Not only he does not get what he wants, he gets what he does not want, viz., sorrow. Again the analogy of a fool leaving the boat to catch hold of a gourdshell to escape from the flood signifies not only man's foolishness to serve ordinary men but also the consequent danger to which he may be possibly put.[22] Annamayya employs the illustration of a fool leaving the cooked vegetables in his house to hanker after dust for describing man's foolishness in going after sense objects ignoring the path of surrender.

Futility of life not dedicated to God's Service : The futility of men's life not dedicated to God is very well depicted by the poet with the help of a series of analogies with

admirable effectiveness. That these analogies cover all aspects of life speaks high of his vast experience in life.

Service done to persons except Hari, listening to the stories not related to Acyuta, the penance and endeavours not directed towards the attainment of God, worship not offered to God, praise done to others except Vaikuntha, devotion not done to husband of Lakshmi, knowledge unrelated to Viṣṇu, life without belief in Keśava, adorations not offered to Govinda and the thoughts or remembrance unrelated to Mādhava all these are futile and meaningless. The objects of enjoyment find their utility only in relation to their enjoyer. An enjoyable object is useful not merely because of its enjoyability but also due to the fact that it is enjoyed by the self. Whatever be its value, the thing loses its utility if it is not attainable by or accessible to its enjoyer. This is indicated in the analogies given by Annamacharya to illustrate the futility of life undevoted to God. The analogies are : Full moon casting his cool rays on the forest ; treasure hidden in the nether wold ; woman without a husband embellishing herself with all sorts of ornaments (All embellishments of a woman is only for pleasing her husband. This would be meaningless in his absence) ; shower on the ocean ; the inaccessible fruit on a tree ; crops in the midst of a river.[23]

The worthlessness of such an undevoted life is compared to a vessel with its surface smeared with gold. That means such a life may look for the time being enjoyable. But it will not last for ever. The happiness derived from life not dedicated to Hari is only apparent and not real ; The stories unrelated to Acyuta is as futile as an elephant-bath. The elephant sprays water hither and thither with its proboscis except on itself and thus the purpose of the bath goes futile. Similarly stories unrelated to God would be useless and they do not take man to their intended goal viz., liberation ; Life without belief in Keśava is futile like squeezing tamarind into the flowing river. By squeezing tamarind into the river, we cannot sour it. On the other hand, the tamarind juice itself

is driven away by the flood. Similarly all our efforts to derive happiness without belief in God would become useless ; The meaninglessness of life in which one does not offer adorations to Govinda is compared to paintings without the supporting wall.[24] The tinge of irony and humour is manifest in the analogies which depict how man is put to ridicule by not offering worship to God with devotion and not knowing God's supremacy. Such man is like a Vidwān having a wrong knowledge of Vedānta ; like a scholar indulging in vain-disputation without studying properly ; like one who does worship without any worship-idol ; is like fencing around the crops which yield no fruit ; like a court lacking learned and pious men* ; like a perfectly performed sacrifice without the participants being given ample Dakshiṇa.[25]

The peril and insecurity in such a devotionless life is signified in the analogy of the boat in the ocean which is not equipped with boatman.[26] The thought or remembrance unrelated to Mādhava is likened to incessant changing of the clouds. Just as clouds will not have a permanent form and will always assuming new forms, similarly the thought which is not fixed on God will become unsteady jumping from one mundane object to another endlessly.[27]

Self-depreciation : While attributing to himself the plight of suffering transmigration, Annamacharya likens his physical body to a lodging. A lodging is a place of temporary living. For the poet, however, the physical encasement has become an eternal lodging. The physical body is a lodging in the sense that man's existence in it is tentative. The lodging is eternal in the sense that he is embodied in a series of

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* This analogy signifies not only the futility of such a life but also the possible danger into which man may be put. Just as anarchy is the result of a court devoid of pious men, so too waywardness and suffering are the results of knowledgeless life.

physical bodies one after another without any end. Though his existence in a particular physical body is tentative, his assumption of physical bodies is eternal or endless.

The poet likens his Karma to a stale provision-*Caddimūṭa*. It is a habit to take some provision whenever one goes on journey to neighbouring places. Karma is like such a provision. Man comes to this earth with the provision of Karma. His purpose of coming here is not complete without the enjoyment of what all he had brought with him to this earth at the time of his birth. We can, however, make out a difference between common provision and Karma provision. In the first case making use of provision is optional. It is left to the choice of its user. But in the second case it is obligatory. The provision of Karma will not go until it has its full effect on its owner. In one case the owner has complete hold over his provision while in the other the owner himself is owned by his belonging.[28]

4. Means of Salvation

Greatness of Haribhakti : The poet gives an agricultural description of the greatness of devotion. Haribhakti is a harvest which should be distinguished from ordinary crops. It is the crop which cannot be grazed by cattle. Nor can it be consumed by the rats. Passage of time will not render it spoilt. We can preserve it as many days as we choose. There is no occassion for winnowing the grains at all, because they are chaffless. There is no chance of some grains being lost during winnowing the giains. Perfect devotion to Hari is a perennial crop. It is not restricted to a particular season. We can grow it and get fruit from it at all times. Sometimes even perennial crops are subject to destruction owing to environmental changes like famine. But in the case of Haribhakti, change of environment will not bring about its ruin. It will not spoil in such environmental changes as famine. It cannot be appropriated by the customs-officer. We need not give a a share of it to customs-officer as tax. Moreover, unlike

ordinary harvest, making use of it does not exhaust it.[29]

Nature of devotee : The servant of Lord Venkatesha is a Jñani. He is not bound by the actions he does. Annamayya compares the taintless nature of God's servant by comparing the servant to fire, sun, gold and lotus leaf. Fire, sun and gold continue to maintain their purity inspite of their coming into contact with all things - pure and impure. Water cannot have its adhering effect on the lotus leaf inspite of the fact that the latter is on water. Any case of defilement of gold does not render it useless. But an ordinary thing is discarded if it gets defiled. Similarly a Jñāni is not tainted by his acts whereas an ignorant is bound by what all he does.[30]

5. Social and Ethical Aspects

Some songs contain ideas each being capable of rising to the level of a maxim. Each line in such songs forms a separate thought which is in no way connected with the ideas represented in either Pallavi or Caraṇa. Such songs are mainly ethical in character, though they are not totally devoid of theological elements.

Annamayya glorifies in his songs the virtues like wisdom, patience, happiness, etc., and exhorts men to be careful about evils like wealth, bodily strength, youth, etc. He questions "Is there any other wealth greater than wisdom ? Is there any greater joy than patience ? Is there anything equal to cheerfulness (Sarasata) ? Is there any greater darkness than wealth ? Is there any other distress as bodily strength ? Is there any other dangerous thing as youth ? Is there any end for the impurities of the body ?"[31]

In another song the poet describes the characteristics of a content life. Contentment lies in following factors : a) Leading a blemishless and debtless life - *Tiṭṭuleni* and *appuleni saṁsāramu*. b) Living on food even if it be gruel coming by chance if it doesnot lead us to worries. c) Possessing the prosperity even if it be little, which does not lead

man to sorrows. In other words, contentment lies in possessing whatever one gets by chance or providence the acquisition of which does not involve pain. d) He elaborates the above point further. Contentment lies in having the wealth even if it is in small fraction, if it is not acquired in a way which makes others curious to know about it, i.e., if it is not acquired in an odd or illegal or objectionable way - *Vintuleni sampadokka visame cālu.** e) In doing menial service even if the wage is small, if it is devoid of flaws. f) In having a shelter which is not ill-thatched even if it is a small hut. g) In having a wife belonging to whatever caste, if she is not wicked and quarrelsome-*Jantagāni taruṇi yē jātaina nade cālu.*[32]

NOTES

1. Anantakrishna Sarma R and Srinivasacharya U., (Eds.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati, 1951 Vol 7 Kirtana 86.
2. Ibid., Kirtanas 3 & 20.
3. Ibid., Kirtana 233.
4. Ibid., Kirtana 109.
5. Ibid., Kirtana 250.
6. Ibid., Kirtana 273.
7. Anantakrishna Sarma R and Srinivasacharya U., (Eds.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati, 1952, Vol. 8 Kirtana 117.
8. Ramasubba Sarma G (Ed.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati, 1980 Vol. 1 Kirtana 410.
9. Ibid., Kirtana 163 : See also Kirtana 275 ; Anantakrishna-Sarma R and Srinivasacharya U., *Op.Cit.,* Vol 7 Kirtana 40 ; Vol. 8 Kirtana 19.
10. Purushottam V (Ed.), *Annamacharyulavari Adhyatma Sringara Samkirtanalu,* TT Devasthanams, Tirupati 1980 Vol. 1 pp. 31 & 172 ; Ibid., Vol. 8 Kirtana 185.

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* Visamu constitutes 16th part of anything. It is also a grain of gold equal in weight to one grain of rice.

11. Ibid., Vol. 1 p. 172.
12. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 8 Kirtana 111.
13. Purushottam V., *Op. Cit.*, Vol. 1 p. 172 : Vol. 2 p. 363.
14. Anantakrishna Sarma R and Srinivasacharya U., *Op. Cit.*, Vol. 8 Kirtana 170.
15. Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 130.
16. Ibid., Kirtana 1.
17. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 34.
18. Purushottam V., *Op. Cit.*, p. 351.
19. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 155.
20. Ibid., Vol. 8 Kirtana 123 ; Ramasubba Sarma G., *Op. Cit.*, Vol. 1 Kirtana 287.
21. Ibid., Vol. 8 Kirtana 169.
22. Ibid., Kirtana 196.
23. Ibid., Vol. 7 Kirtana 1.
24. Ibid.
25. Ibid., Kirtana 86.
26. Ibid.
27. Ibid., Kirtana 1.
28. Ibid., Vol. 8 Kirtana 216.
29. Ibid., kirtana 230.
30. Ibid., Vol. 7 Kirtana 211.
31. Purushottam V., *Op. Cit.*, Vol. 2 p. 171.
32. Ibid., Vol. 1 p. 115.

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16. CHAPTER

SOME PARALLELS BETWEEN ANNAMACHARYA AND SOME OF THE HINDU MYSTICS

The purpose of the present chapter is to bring out salient parallelisms - phraseological as well as ideological - between Annamacharya and some of the Indian mystics. Though there are certain differences among the mystics owing to difference in their environmental backgrounds, yet many parallel sentiments and ideas can be traced in their expressions. First we shall deal with parallels between Annamacharya and Purandaradasa and then go to parallels (which are ideological) among several other mystics.

1. Annamacharya and Purandaradasa

Perhaps Purandaradasa (1484-1564) was a junior contemporary of Annamacharya. Chinnanna in his Annamacharya Charitra refers to Purandaradasa's meeting Annamayya at Tirupati and also to their resorting to mutual exaltation. It is said that Purandaradasa after listening to Annamayya's Padas, extolled the latter as the very incarnation of Lord Venkatesha and that Annamayya also praised Purandara extraordinarily.[1] It is also significant to note that both have mutually composed songs on their chosen-deities.[2] There are many resemblances between them with regard to expressions - literary and ideological. The Padas of both the poets are divided into Pallavi and Caranas and some of the Bhajans of Annamacharya have their accurate parallels in the songs of Purandara Dasa. Following are some of the parallels found between the two mystics.*

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* In this connection it is worth noting that Purandara and Tallapaka saints are among the devotees to whom Mahipati Dasa (1611-1681), a Karnataka mystic, offers his adorations in his song *Nenedunamipe Nanu* - vide p. 259, Sri Mahipatirayara Kritigalu, Ed. by Dr. G. Varadaraja Rao, Published by Institute of Kannada Studies, University of Mysore, 1976.

a) Purandaradāsa's *Nārāyaṇa tē namō namō*[3] is almost a replica of Annamayya's song beginning in a similar note.[4] The songs have slight differences. For instance Annamayya in Pallavi plainly says *Nārada sannuta tē namō namō* whereas Purandaradāsa adds *Bhava nārada sannuta.* Similar slight differences can be found in the Caraṇas also.

b) *Śobhanave idu śobhanaye, vaibhavave namma vāmana mūrtige* of Purandara[5] has its parallel in *Śobhaname śobhaname vaibhavamula pāvanamurtiki* of Annamacharya.[6]

c) The caraṇas of the above song of Annamacharya exactly coincide with those of Purandara's song, *Mangaḷam jaya mangaḷam.*[7]

A : *Aruduga munu narakāsuruḍu*
Śirulato jeraluḍeccina saṭulā
Paruvapu vayasulam badāruvelanu
Soriḍi benḍlāḍina sumukhiniki | 1 |

P : *Kālagadali narakāsurana sīḷi*
bisāḍi kaisere piḍidu
sola sāsira sudatiyarellara
nāḷida vasudevātmajage | 2 |

A : *Cendina veḍuka śiśupālunḍu*
Akadipenḍlāḍanga navagaśiñci
vinduvalene tāviccesi rukmiṇi
sandaḍim benḍlāḍina sarasuniki | 2 |

P : *Śakutiyindali śiśupālādi*
sakalarāyara sangaḍa kāḍi
Rukmana gelidu rūdhiyindali
Tandu rukmiṇiyāḷida śrīkrishnage | 1 |

A : *Devadānavulu dhīratanu*
Dāvati paḍi vārthin daruvanganu
Śrīvanitāmaṇim jelamgi penḍlāḍina
Śrīvenkatagiri Śrīnidhiki | 3 |

P : *Sura asurarellaru kṣeera*
Saradhiya mathisalu sambhramadi
Siriyu janisalu nityadi varisida
Varada purandara viṭṭalanige | 3 ||

d) Similarly Annamayya's *Saraṇu Saraṇu surendra sannuta* in Māḷavi has its parallel in Purandaradāsa's song on Lord Gaṇapati in the same tune *Saraṇu Saraṇu surendra vandita* with some variations.[8]

e) The lullaby of Purandara *Jōjō śrikrishna paramānanda, jōjō gopikānanda mukunda jōjō*[9] has its counterpart in Annamayya's *jō acyutānanda jōjō mukundā rāvai paramānanda rāma govinda.*[10]

f) Annamacharya's questioning the authority of God's giving salvation to Vibhīṣaṇa, Ghanṭākarṇa, Dhruva, Sabari, Uddhava, Ahalyā, Akrūra and others[11] expresses itself in a song of Purandaradāsa.[12] The strain of emotion in Annamayya's song *Dharavibhīṣunuḍu mītalli kaḍavāḍa ?* "Is Vibhīṣaṇa maternally related to You ?" reveals in Purandaradāsa's song *Ajāmīḷanu aṇṇane Vibhīṣaṇanu tammane ?* "Is Ajāmiḷa Your elder brother ? Is Vibhīṣaṇa Your younger brother ?" The statement *Nemu nikanyulamā ?* "Are we strangers to You ?" has its parallel in Purandara's *Bhajanegavare hitare nā ninage anyane ?* "You have liking for them and their worship only, am I stranger to You ?"

g) Similarly Annamacharya's description of matchlessness of Lord Venkatesha in respect of beauty, wealth, prowess and antiquity in the song *Elōkamuna ledu*[13] has its parallel in *Ipariya sobagu* of Purandaradāsa[14]

A : *Mañcirūpuna neñcite maruni ganna tanḍri*
P : *Lāvaṇyadali noḍe lokamohakanayya*
A : *Miñcu sampadala naite meṭi lakṣmīkānṭuḍu*
P : *Siriyatanadali noḍe śrikāntanu*

A : *Taga pratāpamunanu dānavantakuḍu*

P : *Āva dhairyadi noḍe asurāntaka*

A : *Paṭṭi modaleñcitenu Brahma ganna taṇḍritaḍu*

P : *Hiriyatanadali noḍe sarasijodbhavanayya*

h) In the songs *Īppuḍiṭu kalaganṭi*[15] and *Kanḍe kanḍe swāmiya*[16] Annamacharya and Purandaradāsa respectively testify to their having the vision of Lord Venkatesha in either dream or in the wakeful state.

A : *Anupama maṇimayamagu kirīṭamu ganṭi.*

P : *Koṭisūrya prakāśa venipa kirīṭavanu*
mastakadi kanḍenā

A : *Arudaina śamkha cakrādu lirugaḍa ganṭi*
Sarileni abhayahastamu ganṭini

P : *Sātiyillade caturahastadi*
Śamkha cakra gadābja kanḍenā

A : *Ellalokamulaku nappuḍagu*
tiruvenkaṭādriśu ganṭi

P : *Appa venkataramaṇananghriya kanḍe*

Trans. A : I saw the crown bedecked with peerless jewels.

P : I beheld the crown on the head the effulgence of which was equal to that of crores of suns.

A : I saw on either side the wonderful (weapons) like conch and discus.

I beheld the peerless hand in protection assuring gesture.

P : I had the peerless vision of the Lord wielding conch, discus, club (and the like) in His four hands.

A : I saw the Lord of Venkatādri; the father of all worlds.

P : I beheld the feet of (my) father, Lord Venkataramaṇa.

i) There are resemblances between Annamayya's *Nīvē nēravu gāni* and Purandaradāsa's *Kereya nīranu kerege celli.*[17] While in the first the poet testifies to his having plundered God's grace by offering to God what is but God's own creation, in the second Purandaradāsa advises people to become blessed by offering to God what belongs to God only.

A : *Caruvula nīḷlu decci*
cereḍu nīpaijalli
varamu vaḍisitimi valasinaṭṭu

P : *Kereya nīranu kerege calli*
varava paḍedavarante kāṇiro

A : *Nīvu nirmiñcinave nīke samarpaṇa cesi*
sovala nīkṛpayellā jūragonṭimi

P : *Hariya karuṇadoḷāda bhāgyava*
Hari samarpaṇe māḍi badukiro

Trans. A : We acquired countless boons by pouring a bowl of lake-water on You.

P : Appear to acquire boons by pouring water of the lake into lake itself.

A : We plundered Your grace by offering to You what is but Your own creation.

P : (Oh men !) Be blessed by offering to Hari the prosperity which comes to You as a result of Hari's grace only.

j) While in *Indariki abhayambulu* Annamayya exalts the glory of divine hands[18] in *Kaiyo toro* Purandara prays for the vision of the glorious hands of God.[19]

A : *Indariki abhayambu liccu ceyi*

P ; *Nākapatigaḷigabhayanīva kaiya toro*

A : *Valaṇaina konagoḷḷa vāḍi ceyi*

P : *Kaḍu Hiraṇyana karuḷanu bageda kaiya tōrō*

A : *Tanivoka baliceta dānamaḍigina ceyi*

P : *Baliyanu vañcisi dāṇavabeḍida kaiya tōrō*

Trans. A : This is the hand that assures protection to all.

P : Show me the hand that assures protection to celestials.

A : This is the hand that agrees with sharp-tipped nails.

P : Show me the hand that ruptured the belly of Hiraṇyakaśipu.

A : This is the hand that begged Bali.

P : Show me the hand that deceived Bali by begging him.

k) The compositions *Śaraṇani bradukarō* of Annamacharya[20] and *Saraṇu śaraṇu śaraṇya vandita* of Purandara[21] have many parallels in that both are composed on Ahobala Narasimha and that both have rhythmic sounds common to them. In Annamayya's song *Aha rahamanu, kahakaha, peṭa peṭamani, ciṭa ciṭa, taṭa taṭa, paṭa paṭa, gaḍa gaḍa, guṭa guṭa, peda peda* are the prominent rhythmic sounds. In Purandaradāsa's song words like *bhugibhugileḷu, phira phīrane pīruta, khilakhilanendukūgalu, Khaḷavu guḷuguḷaguḷane ukkalu, phaḷaphaḷa odeyalu, thaḷanu thaḷathaḷane hoḷeyuva* are prominent.

2. Annamacharya and Kanakadāsa

Annamacharya's acknowledgement of his insignificance before God[22] expresses itself in a verse of Haribhakti Sāra of Kanakadāsa where the latter says "I am the most wretched man in the universe whereas You are the sole bestower ; if thought properly, I am infereior whereas you are the Lord of Kaivalya. How can I be compared in respect of knowledge with You who are the embodiment of Supreme Knowledge ? Is there anybody equal to You ?"[23] Similar sentiment can be found in the song *Mandamatiyu nānu* of Purandaradāsa also.[24]

The sentiment of a mystic throwing responsibility of his being sense-indulgent on God in the state of separation is

common to Annamacharya and Kanakadāsa. Annamayya says that since there is nothing which is not given to God's omniscience and since there is nothing which doesnot belong to God, he who is also God's belonging cannot have any independent status and thus cannot be accused of being sense-indulgent. The senses owe their nature of going after their respective colourful objects to God and hence if Annamayya is sense-indulgent he is so only at the divine behest. *Nīvera-ganidi ledu nīyājña mociti ninte, nīvādaninte, Hari ne nana joṭedi ?*[25] Similarly Kanakadāsa questions the Lord about the possibility of men having freedom, when the whole body with the movement of its senses and the respective objects after which the senses run belong to God. "The sight looking at the enchanting form of freshly adolescent ladies, the perfumes like sandal-paste and musk which are smeared to the body, the tongue relishing the six types of taste and the whole body with the movement of its senses which suffers as a result of its getting itself entangled in the delusive nets of Māyā belongs to Thee. (This being the case), Oh Lord, can men have freedom ? - *Rāya nīnallade nararu svatantrare ?*[26]

Similarly there is a striking resemblance between *Brahma gadigina pādamu* of Annamacharya[27] and *Bhajisi badukelo* of Kanakadāsa in that both constitute the exaltation of God's holy feet.[28]

A : *Celagivasudha golicina pādamu*
K : *Dhareya ēraḍimādi aḷeda pāda*
A : *Balitala mopina pādamu*
K : *Pākaśāsanagolidu Baliya meṭṭida pāda*
A : *Kāmini pāpamu gadigīna padamu*
K : *Śileya saṭiyaḷa mādi kulaya salahida pāda*
A : *Pāmutalanidina Pādamu*
K : *Khaḷa kālingana tuḷideseva pādavane........*
A : *Premapu Śrī Sati pisikedi pādamu*
K : *Siritanna todeyamyāliṭṭu ottuva pāda*

Trans. A : This is the foot that measured the whole earth.

K : This is the foot that measured the earth in two steps.

A : This is the foot that was carried by Bali on his head.

K : This is the foot that trampled the head of Bali at the request of Indra.

A : This is the foot that washed off the sin of a lady (by name Ahalyā).

K : This is the foot that transformed a stone into a woman and thus sanctified her family.

A : This is the foot that was placed on the head of a serpent (by name Kāḷinga).

K : The foot that trampled the head of the wicked Kāḷinga.

A : This is the foot that is soothingly pressed by Lakshmi with love.

K : This is the foot that Lakshmi keeps on her lap and presses it soothingly.

3. Annamayya, Purandara, Kanakadāsa and Nāmadev

The argument from design for God's existence is resorted to by almost all mystics. There may be difference in the view to support which these mystics adopt the teleological argument. Thus Annamacharya directs this argument to God Himself and claims His darśan on that ground. While Purandara and Kanaka employ this argument to assure men of God's protective nature Nāmdev gives this argument to support the view that man gets the faculty of God-realisation as a result of God's grace or gift. Now let us see the parallel among these four mystics.

Annamacharya says, "Did any one teach the she-goat the mode of eating the grass, the method of giving birth to her young ones and to search for water in the surroundings? Did

any one educate the creepers the art of twining and crawling all over the fields, the art of giving flowers in the proper seasons, and the techique of spreading forth into various branches? Did any one train the birds in the art of building the nests with the help of their beaks and in the knack of recognising various kinds of tastes?"[29]

Purandaradāsa employs similar argument to illustrate God's protective nature. "Can hen which has the power of instinctively crowing from time to time have the same power to feed its off-springs? Rich women employ mid-wives for their delivery, but who will take care of the young ones of animals in the forest at the time of their delivery? Who created the child? Did any one make it artificially out of clay and inserted it into mother's womb? Who feeds the pupa of a wasp? Does its mother do it lying by its side?"[30]

Kanakadāsa says, "Oh mind, be patient, don't get agitated. Who built the basin around the foot of the tree on the hilltop and who nourished it with water? Who fed the animals and birds in the forest with food from time to time? Who sketched variegated colours on the (lovely) peacock ? Who gave the coral-creeper (its characteristic) red-hue? Who tinged the parrot of sweet tongue with green colour? Who gave the food to the young ones of the frog born within the rock?"[31]

Nāmadev, a Marāthi saint says, "A cow gives birth to a calf in a forest; who sends the calf to the udders of the cow? Who teaches the young one of a serpent the art of biting? A Mogarā flower stands of itself at the top of the creeper, who teaches it to be fragrant? Even if we manure a bitter gourd creeper with sugar and milk, it makes the fruit of the gourd more bitter. A sugarcane shall never leave its sweetness, if it is cut into pieces. Similarly the faculty of realising God is a native faculty and by that alone will one be able to realise God.[32]

4. Annamacharya, Nāmadev and Tukāram

Annamacharya's stringent assertion that God's grace would not have its utility in the absence of a proper recepient and that it is from great sinners like him God attains reputation as the redeemer of worst sinners finds its approximate parallel in Nāmadev and Tukāram with a difference that the latter make a demand for God's blessings on the ground that they are God's devotees and not as sinners. The sentiment finds its expression in Ālavandar's Stotraratna.[33] Annamacharya says "Where can You find a worthy recepient of Your grace in my absence? You attain reputation through me only? If You protect a wicked man like me, people all over the world will reckon Your fame."[34]

Nāmadev says "Thy devotees have sacrificed their lives for Thy sake. Thou shouldst not forget that it is these devotees that have brought a name to Thee."[35] Similarly Tukāram says "Its is due to men like us that Thou art made to assume a form and name. Who else might otherwise have cared for Thee? Thou hast lived in the great void. Darkness brings lustre to lamp, the patient brings doctor to light, poison makes nectar valuable"[36] Similar sentiment can be found in a song of pedda Tirumalacharya, Annamayya's son wherein the poet testifies to his having rendered a great help to God in being a worthy recepient of God's grace by way of becoming a sinner.[37]

5. Annamacharya and Srīpādarāya

Annamacharya's expectation of bribe from God in the mood of friendliness lest he should reveal all His secret affairs His viz., His eating unworthy food, His sporting with cowherd ladies in the midnight, His stealing butter, etc.,[38] expresses itself in a song of Srīpādarāyā of Karnataka, a senior contemporary of Annamayya in his song *Vāsudeva ninna marma karmangala deśa deśadallī prakatisalo.*[39]

Secondly both Annamayya and Srīpādarāya exalt the servant of God over God Himself. While Annamayya refers

to God as *Bhaktaparatantra* and *Dāsādhīna*, Srīpādarāya refers to God as *Bhaktaparādhīna*. Annamayya's questioning God *Tanīsinīvadhikamo dāsule yadhīkamo* has its parallel in Srīpādarāya *Nine ballidano rangā ninna dāsaru ballidaro*. The only difference is that Annamacharya corroborates the idea with the episode of Prahlāda whereas Srīpādarāya supports it with the help of other mytholcgical instances.[40]

Further both the devotees give a cosmic description to the ceremony of rocking the Lord in the cradle or swinging the Lord in the swing-cot. Both speak of the great earth as the swing-cot of the Lord. According to Srīpādarāya the sun and moon form the pinnacle of the tower and the great Ākāśa, the firmament, constitutes the hook from which the strings by name Vedas are hung down.[41] Similarly Annamacharya, speaks of eastern and western mountain ranges touching the starry regions as holding the all-pervasive cot of the Lord, of Ākāsha as the cross-beam, of Vedas as golden strings carrying the wonderful cot and of god of justice or righteousness as the seat which the Lord adorns. The swing-cot has the entire region of cloud as its awning or canopy, thus forming a fitting decorative to the Lord whose body possesses as much brightness and magnificence as that of blue mountains.[42]

6. Annamacharya and Nāmadeva

Annamayya's wrathful expression that God's showering of grace on him does not diminish or render defective His greatness has its counterpart in Nāmadeva. Annamayya says, "If a drop sprinkles out of the milk-ocean, if a thief has hidden in a hill, it does not mean that the ocean and hill have lost their greatness, the sun-rays do not get extinguished if they are cast on all things."[43] Nāmadeva similarly says, "If the moon were to satisfy the desires of the Cakora, would his light be diminished for the obligation? If a cloud were to quench the thirst of Cātaka bird, would its greatness be thereby reduced?"[44] In other words, whether we ignore or utilise God's grace, there is no loss either way to Him.

7. Devotion to God's Servants

All mystics have expressed their exclusive devotion to the devotees of God. A particular school of Srīvaiṣṇavism stresses its necessity when it advocates the aspirant to become a servant "Absolute" to God's servants. Thus Nammāḷvār panted for the blessed fortune of becoming the servant of servants of servants of God's servants.[45] Āḷavander aspired to be born as an insect in the dwellings of those who take exclusive delight in doing God's service.[46] Basavaṇṇa spoke of the absence of anyone inferior to him and anybody superior to the devotees of Śiva.[47] Tirumala Nambi, a senior contemporary of Rāmānuja is reported to have said similarly when he was remonstrated by Rāmānuja that someone less in spiritual could have been assigned the task of welcoming him in the half-way to Tirumala above. Srīpādarāya clarified to God that he approached God not for food or shelter and that it is enough if God blesses him with the privelege of being a servant of God's servants' servant.[48] Similarly Annamacharya said, "It is enough if I am blessed with the fortune of living as a lowest creature in the residence of God's servants.[49] Similar sentiments can be found in the hymns composed by Kulaśekhara Āḷvār, Vedāntadeśika and in the songs of Purandaradāsa, Kanakadāsa and Tyāgarāja. One of the compositions of Tyāgarāja begins with *Srī Rāmadāsadāsadāsoham.*

8. Devotee as an instrument of God

Mystics are not infrequent in acknowledging God as the poet or musician and themselves as His instruments. Thus Nammālvār in an exalted mood expressed his inability to forget the Lord who cared to make such a peerless sinner as himself His instrument and therethrough composed poems on Himself in flawless words.[50] Similarly Kumāravyāsa spoke of Vīraṇārāyaṇa, his chosen-deity and himself respectively as the poet and the writer, and Potana in his Bhāgavata sung *Paḷikeḍīdi Bhāgavatamaṭa, palikiñcu vibhunḍu Rāma-*

bhadrundața.[51] In like manner Annamacharya testifies to his not being free to praise the Lord and said that it is God who has given his tongue the privelege of singing God's glory.[52]

In this exalted state the devotees often speak of themselves as God's musical instruments. Thus Basavaṇṇa panted for this privelege when he prayed to God that his body should be made a lute, his head the bottle gourd, his nerves the strings, his fingers the sticks and that God should manifest thirtytwo types of tunes by pressing at appropriate position, viz., belly.[53] Similarly Vedānta Desika testified to his being a mere Vīṇa on which Lord Venkatesa plays with delight.[54] For the blessed Kabīr the bones of his body are wooden frames of the Tampuram, the nerves the strings of the Tampuram and from every pore of this Tampuram resounds Anāhata like a fundamental note. According to Kabīr, for the aspirant who has perceived this music, there is no need of going from temple to temple.[55] Annamacharya though speaks of himself as a musical instrument, does not however attribute its ownership to God. While God, according to him, constitutes the object of his praise he is the singer as well as the musical instrument. Like Basava Annamayya also refers to 32 types of tunes. He wants to sing the praise of the Lord in thirtytwo types of tunes, making his body and head respectively the neck and the bulged end of the lute.[56]

9. Annamacharya, Tukāram and Akkamahādevi

Annamacharya's saying in an exalted note that thirst of his eyes is not satisfied with the repeated perception of God's beautiful form[57] has its parallel in Tukāram when he says, "The hunger of my eyes is not satisfied."[58] While here Annamayya expresses his insatiation with the perception of God's form in its completeness in another place he speaks of his having attained fulfilment with the partial perception of God. He says, "When my eyes are swelling with excessive delight at seeing the charm (of thy face), how

can, Oh Lord, I enjoy the beauty of Thy limbs?[59] This expression of satisfaction has its parallel in Akkamahādevi, a lady mystic of Karnataka when she says, "The famine of my eyes vanished to-day."[60]

10. Annamacharya, Maḍivāḷa Yogi and Jñāneshwar

Description of the realisation of the highest truth with the help of the analogy of mirror is common to Maḍivāḷa yogi, Jñāneśwar and Annamacharya. But we must also note the difference in their conception of the nature of the highest realisation. Thus according to Maḍivāḷa yogi, highest realisation constitutes the direct apprehension of one's own self, a state which is designated in Viśiṣṭādvaita as Kaivalya. Maḍivāḷa expresses his gratitude to his Guru for having made him visualise his own form as in the mirror and plunged him in joy (Mukurānanda). Jñāneśwar goes a step further when he adopts the analogy of the mirror to indicate the identity between the aspirant and God. According to him God and himself constitute two live mirrors and both look into each other so as to lose the sense of mutual distinction.[61] But Annamayya's aim in adopting this analogy is neither to illustrate the idea of Kaivalya nor the identity of God and individual soul. He gives this analogy only to describe the individul soul's existence in the all-comprehensive mirror of God. According to him self-bliss is characterised by the realisation of oneself as existing in the Supreme Mirror. He says, "Like animals in the world (deriving happiness by) seeing their own forms in the mirror, self-bliss lies in one deriving happiness forever by visualising (one's own self) in the direct presence of Lord Venkateswara."[62]

Likewise there are countless parallels in the sentiments of the mystics. The form in which a devotee worships God may differ. But God and devotion in themselves are the same. God may be compared to an ocean, devotion to a river and mystics to various channels. The river of love passes through

varieties of channels of mystics and finally joins the ocean of the Supreme. It is to deal with this message in detail we now have to turn to the concluding part of our study of Annamacharya.

NOTES

1. Prabhakara Sastry V., *Sri Tāllapāka Annamacharyula Jivita Charitramu,* TT Devasthanams, Tirupati, 1966, p. 63 ; see also "Sri Purandara Sahitya Samalokana" *Prabuddha Karnataka* Vol. 46, Issue 1. p. 222-223.
2. Sri Purandara Sahitya Samalokana, ibid., p. 226.
3. Subodha Rama Rao M (Ed.), *Sri Karnataka Haridasa Kirtana Tarangini,* Subodha Prakatanalaya, Bangalore, 1964, p. 38.
4. Purushottam V (Ed.), *Annamacharyulavari Adhyatma Sringara Samkirtanalu,* TT Devasthanams, Tirupati, 1980, Vol. 1 p. 2.
5. Subodha Ramarao M., *Op.Cit.,* p. 73.
6. Purushottam V., *Op.Cit.,* Vol. 3, p. 110.
7. Subodha Ramarao M., *Op.Cit.,* p. 77.
8. Prabhakara Sastry V., *Op.Cit.,* pp. 63-64.
9. Subodha Ramarao, M., *Op.Cit.,* p. 76.
10. Prabhakara Sastry V., *Op.Cit.,* p. 58.
11. Vijayaraghavacharya V and Adinarayananaidu G. (Eds.), *Adhyatma Samkirtanalu ;* TT Devasthanams, 1936, Vol. 2 Kirtana 25.
12. Subodha Ramarao M., *Op.Cit.,* p. 80.
13. Anantakrishna Sarma R and Srinivasacharya U (Eds.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati, 1952, Vol. 8 Kirtana 102.
14. Subodha Ramarao, M., *Op.Cit.,* p. 35.
15. Prabhakara Sastry V., *Op,Cit.,* p. 4.
16. Subodha Ramarao M., *Op.Cit.,* p. 85.
17. Purushottam V., *Op.Cit.,* Vol. 3. p xi.
18. Ramasubba Sarma G (Ed.), *Adhyatma Samkirtanalu,* TT Devasthanams Tirupati, 1980. Vol. 1 Kirtana 334.

19. Subodha Ramarao M., *Op.Cit.*, p. 241.
20. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 8 Kirtana 239.
21. Subodha Ramarao M., *Op.Cit.*, p. 240.
22. Anantakrishna Sarma R and Srinivasacharya U., (Eds.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati, 1951, Vol. 7 Kirtana 280.
23. Sivamurty Sastry B and Krishna Rao KM (Eds.), *Sri Kanakadasa Virachita Haribhakti Sara*, Government of Mysore, Bangalore, 1965, Verse 49.
24. Subodha Ramarao M., *Op.Cit.*, p. 162.
25. Anantakrishna Sarma R and Srinivasacharya U., *Op.Clt.*, Vol. 7 Kirtana 164.
26. Sivamurty Sastry B and Krishna Rao KM (Eds.), *Kanakadasara Kirtanegalu*, Government of Mysore, Bangalore, 1965, p. 31.
27. Ramasubba Sarma G., *Op.Cit.*, Vol. 1 Kirtana 191.
28. Sivamurty Sastry B. and KrishnaRao KM (Eds.), *Kanakadasara Kirtanegalu*, *Op.Cit*,, p. 25.
29. Anatakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 99.
30. Subodha Ramarao, M.,,*Op.Cit.*, p. 24.
31. Shivamurty Sastry B. and Krishna Rao KM., *Op.Cit.*, p. 50.
32. Ranade RD., *Pathway to God in Marathi Literature*, p. 157.
33. Verse 50 :

    Na mṛṣā paramārthameva me
    Śrīṇu vijñāpanamekamagratah I
    Yadi me na dayiṣyase tato
    Dayanīyastavanātha durlabhah II

    "Oh Lord, kindly listen to a request of mine. This is not false, I am uttering truth. If You do not show Your mercy to me, You cannot find any other person worthy of receiving Your mercy."
34. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 8 Kirtana 48.

35. Ranade RD., *Op.Cit.*, p. 152.
36. Ibid., vide Chapter on Tukaram.
37. Vijayaraghavacharya V and Adinarayananaidu G., *Op. Cit.*, Vol. 2 kirtana 38 ; See also Ramasubba Sarma G., *Op.Cit.*, Vol. 1, Introduction p. 58.
38. Ibid., Kirtana 23.
39. Kavyapremi (Ed.), *sripadarayara Haḍugalu*, Samaja Pustakalaya, Dharavada, 1977, p. 44.
40. Anatakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 215, Ibid., p. 11.
41. Kavyapremi, ibid., p. 70.
42. Ramasubba Sarma G., *Op.Cit*, Vol. 4 Kirtana 67.
43. Vijayaraghavacharya V. and Adinarayana Naidu G. *Op. Cit.*, Vol. 2 Kirtana 28.
44. Ranade RD., *Op.Cit.*, p. 151.
45. Tiruvaimozhi 8-10-9 :

    Aḍiyār tam tamarkaḷ tamarkaḷ
    tamarkaḷam sātire vāyekka

46. Stotraratna Verse 58 :

    Tavadāsyasukhaika samginam
    Bhavaneṣvastvapi kītajanmame

47. *Enaginta kirīyarilla Shivabhaktarīginta Hiriyarilla.*
48. Kavyapremi, *Op.Cit.*, p. 28 :

    Grāsavāsagalige illavendu ninna
    besarisi bedabandudilla
    vāsudevane ninna dāsara dāsara
    Dāsara Dāsyava koḍu sākendare

49. Ramasubba Sarma G., *Op.Cit.*, Vol. 1 Kirtana 367 :

    Paramabhāgavata bhavanambula jedda
    Puruvu dānayi podamina jālu

50. Tiruvaimozhi 7-9-4 : *Tanaikkavi tān śolli.*
51. *Vīranārāyaṇane kavi Lipikāra Kumāravyāsa.*
52. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 104.
53. See the Vacana *Enna kāyavā Daṇḍigeya māḍayya* ; There is a significance in Basavaṇṇa selecting the belly

as the place of pressing the body-lute. The science of grammer says that abdomen is the origin of Primal Sound viz., Praṇava. Tyāgarāja in his *Shobhillu Saptasvara* refers to navel as one of the several places of the body in which the Svara resides.

54. *Dayāśatakam* - Verse 104 :

Vedāntadeśikapade viniveśyabālam
devo dayā śatakametada vādayanmām I
Vaihārikeṇa vidhinā samaye grihītam
Vīṇāviśeṣamiva vēnkaṭaśailanāthah II

55. Ranade RD., *Pathway to God in Hindi Literature*, Adhyatma Vidyamandir, Sangli, Nimbal, Allahabad, 1954, pp. 375-376.

56. Anantakrishna Sarma R (Ed.), *Adhyatma Samkirtanalu*, TT Devasthanams, Tirupati, 1952, Vol. 9 Kirtana 178.

57. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 141 :

Ennimārulu seviñcinā gannuḷu daniyavu.

58. Ranade RD., *Pathway to God in Kannada Literature*, Bharatiya Vidya Bhavan, Bombay, 1960, p. 160.

59. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.*, Vol. 7 Kirtana 156 :

Cūpu nī singāramande cokki tagulāya nide,
Āpi ne niyangakāntulavemita jūtunayya.

60. Ranade RD., *Pathway to God in Kannada Literature*, Bharatiya Vidya Bhavan, Bombay, 1960, p. 160.

61. Ibid., pp. 88-89.

62. Purushottam V., *Op.Cit.*, Vol. 1, p. 110.

17. CHAPTER

SUMMARY AND CONCLUSIONS

1. Summary of Annamacharya's Philosophical Standpoint

To summarise Annamacharya's philosophical standpoint, Annamayya is a theist believing in the existence of an Almighty God. God is the Supreme Being identical with His incarnation and Arcā manifestation. He possesses attributes and form which defy the grasp of the ordinary faculties of man. God possesses the majestic attributes of creating, sustaining and destroying the whole universe and also the attribute of easy accessibility viz., Grace. Annamacharya speaks of grace as taintless (Akaḷanka) in the sense that it is always backed up by God's omnipoteney to redeem the suffering of the soul, that it is not conditioned by the recepient's gesture of gratitude in return to God and that it is not restricted to any particular individual, sex or class of beings. God's acts of protection and bestowing prosperities to the devotees are the expressions of the divine grace. Besides the attributes of magnificence and easy accessibility, God also possesses aesthetic attributes. God is described as having a form which is not only pleasant but also has the feature of elevating the aspirant spiritually. God is also described as having Sound as His essence (Nādātman). Further the concept of Vibhūti has its aesthetic implication in that the whole universe is the vehicle through which God expresses His supreme glory. But Annamacharya says that the universe is only an insufficient manifestation of God's glory.

Annamacharya establishes the reality of physical world on mythologicel as well as empirical grounds. Matter in itself is not illusory but the modes in which it manifests are illusory. The origin and dissolution of a particular mode of matter is in accordance with the combination and distintegration of five physical elements.

The self is different from matter by virtue of its being subtle, immutable, birthless and indestructible through any external force. The view that soul is veritably Brahman is severely criticised on the empirical ground that it is incompatible with the present bound state of the individual. The soul is also different from God on the devotional ground which involves the hierarchical feeling that the individual as a finite being is subservient to God. It is atomic and different from other selves in respect of its disposition, action and enjoyment. There are no souls which are denied of salvation for ever.

As regards the relation of the universe comprising soul and matter to Brahman, it is created, supported, controlled and appropriated by Brahman. The creation is traced to God's Will. Brahman supports the whole universe by being immanent in it and though it pervades the universe, it doesnot participate in its finiteness. Annamacharya as a mystic is very fond of God's nature as indweller. That God exists in his closest proximity as his indweller gives him mystic solace and blessedness. Brahman is also the controller of the whole universe. The concept of Vibhūti is implicit in the description of God as all-controlling in that all cosmic forces owe their greatness and activities to the Supreme. With regard to the microcosm the indwelling Brahman has control over the whole psycho-physical system comprising mind, sense organs and motor organs. The mystic way of describing God's all-controlling nature is to compare God to a string-holder and the self to a puppet.[1] That the whole universe as a 'belonging' of Brahman, a distinctive feature of Viśiṣṭādvaita, reveals in his frequent acknowledgement of himself as God's belonging, instrument, organ and even as the object of enjoyment. This ontological feature determines the nature of Sādhana in the form of Prapatti or Śaraṇāgati. With regard to Brahman's identity in individual soul and the external world Annamacharya describes it in his own way of finding parallels between macrocosm and microcosm and finally identifying both Brah-

mans, viz., Brahman immanent in physical universe and Brahman indwelling the self. The school of Viśiṣṭādvaita establishes this identity on the basis of the principles of Samānādhikaraṇya & Aparyavasānavritti. Another important aspect which contributes to his having been influenced by Viśiṣṭādvaita is his reference to the universe as God's body, the definition of which is implicit in his description of Brahman as the supporter, controller and appropriator of the whole universe.

Bondage represents the state of soul's wrong connection with matter. It is also characterised by soul's forgetfulness of fhe supremacy of God. It is real. In this state the soul is subject to two-fold experience of pleasure and pain. The cause of bondage is ignorance of God's supremacy. Though Annamacharya frequently refers to Māyā as the cause of man's welfare and plight, yet it should be noted that Māyā has its sway over the individual in accordance with his own past Karma performed through the exercise of his freedom. Man's action and enjoyment are not determined by God but by man's own previous action by way of exercising his freewill. Further the presece of freedom in the soul does not restrict the omnipotence of God because it is the consequence of God. Freedom is bestowed to the soul by God and the manner of exercising it is left to the choice of the soul. But the proper way of using it is that the soul should totally commit itself to the supreme cause realising its being the God's instrument. This is the state of Moksha which is distinct from the transitory heaven. It is characterised by God-vision either here or in the world beyond. The paradox in theistic mysticism is that the ontological freedom of the self lies in its realisation of itself as determined by the Supreme. This state which is characterised by the soul's realisation of its subservience to God in all His designs should not be mistaken for a condition of slavery coercively thrust upon the unwilling soul by God. On the other hand it is the 'willing' submission of the soul to the Supreme owing to its experience of divine glory and compassion. Annamayya

frequently expresses his blessedness in being the puppet or instrument in the hands of the Supreme. Further Moksha is not merely a passive realisation but also characterised by the active Kainkarya. In the highest state the soul is plunged in Ātmānandam owing to the self's vision of God and in this state its attributive intelligence attains all-pervasive expansion.

God's grace is the fundamental factor in man's achievement of salvation, but the grace should be co-ordinated with the individual effort by way of Prapatti. Of the two types of Prapatti advocated in Viśiṣṭādvaita, viz, Amga Prapatti and Svatantra Prapatti, Annamacharya gives prominence to latter type which involves the total resignation of one's will to God. If God is the Sarvatantra Svatantra, if the God is the supreme sovereign, the aim of the soul is to submit itself to Him so as to deny itself any sort of freedom.

2. A Review of Annamacharya's Criticism of Advaita

Eventhough Annamacharya is oriented towards Śrīvaishṇava school of Vedānta, yet there is a vast difference between him and Rāmānuja in respect of his treatment of other schools of philosophy. In Rāmānuja's philosophy there is a constructive programme of thinking. Rāmānuja gives logical as well as exegetical foundation to the philosophy of Bhakti, basing his doctrine on triple classics and some Purāṇas which lend support to his theistic doctrine. But Annamacharya is not so when he criticises Advaita. He in the excess of his ldevotion to theism often resorts to rebukes rather than ogically or exegetically proving the falsity of the views of Advaitins, calling the latter treacherous, cruel-minded, atheists, irrationalists etc.[2] The ground on which he normally bases his criticism is either empirical or mythological.

3. Elements of Advaita

However, it should also be noted that he is not so much antagonistic to Advaita or to the followers of Advaita as he appears to be in his criticism of Advaita. The seeming hostility is only tentative in his spiritual life. Though he

had a firm environmental background of Śrīvaishṇavism which in fact led him to acrimonious criticism of Advaitins, yet the views of Advaita are not lacking in his songs, the presence of which may be traced to the influence of the past tendency of his being a Smārta by birth. In a particular mood he criticises Advaita severely and in a different mood he describes the nature of reality in non-dualistic terms. He who criticises the formless view of Brahman expresses his inability to do the Tiruvārādhanam of God with the feeling that God is restricted to a particular space and time.[3] In a mystic outburst he exclaims *Viśvavyāpakuniki veliyeḍa lonēḍa ?* "Where is the inside and outside for Him who is all-pervasive ?"[4] He speaks of God purely in impersonalistic terms as Bayalu or Ākāsha.

Bayale panṭalu vanḍe, bayale pāḍiviḍike, bayalu prapañcamai bhramayiñcenu, bayatane prakritiyu bayaṭane jīvulu, bayaṭane brahmamu paripūrṇamāya.[5]

This vast expanse should not be misconstrued as essenceless and empty. It is the abode of origin, sustenance and dissolution of the whole universe. According to Annamayya this Ākāśa is the abode of Viṣṇu (Viṣṇupadamu) from which emerges everything *(Janana kāraṇamu)*, which constitutes the support for all selves *(Ātumaku nelavu)* and into which finally merge all things microcosmic and macrocosmic, viz., speech,- good and bad - breath, sight, taste, three-fold time, day and night and darkness and light.[6] Further he who at one stage ridiculed the followers of Advaita that God unfortunately had no eyes or ears to see the worship or listen to the prayers of Advaitins, sings in another exalted mood, *Jñāna svarūpunaku gāna vinaneḍa ?* "Where is the need for Him, whose very essence is knowledge, to see or hear (through the medium of sense organs) ?"[7] Upaniṣad says that God sees without eyes, hears without ears, reaches without feet and catches without hands.[8]

Annamacharya is more an Advaitin when he describes the nature of the world. He says, "This world is Māyā, is there any trace of reality in it ?"[9] According to him all natural

occurrences microcosmic as well as macrocosmic, viz., sun-rise and sun-set, birth and death, sleep and waking, hot and cold, pleasure and pain, union and separation, and merit and sin are Māyā, and emphasises the reality of Lord Venkateshwara. The emphatic utterance *Nivokkaḍave nijamu* reveals the illusory nature of the world as in contrast with the reality of God.[10] He compares the objects of enjoyment, birth and death, and man's experience in between birth and death, in short the whole samsāra to a dream or reflection in the mirror.[11] The carnal enjoyment derived in the waking state is said to carry as much certainty as that had during dream.[12] He further says, *Kalalo prapañcamu kanṭi nenokaṭi velinunna prapañcavidhīvalene*.[13]

Further according to Annamacharya an objective analysis of the external world confirms its illusory nature. The fleeting nature of the world is depicted by the analogy of day and night,[14] and the argument is extended further when it is said that the world of yesterday cannot be same as that of today and that what is in this minute ceases to be in the very next minute.[15] This corresponds to the Buddhistic doctrine of momentariness which speaks of the world as an uninterrupted flow or series of similar Svalakshanas, which in fact according to it, gives the impression to the percepient that the world is an identical entity. Advaita accepts this doctrine with a slight manipulation for justifying the illusory nature of the world. According to Buddhism the whole universe including the soul is a flux of Svalakshanas whereas in Advaita only matter is mutable. Advaita abandons only matter to the realm of unreality on this ground and not the soul.

Looking the world from subjective standpoint, Annamacharya reduces it to mental transformation - the theory which is called *Driṣṭi-Sriṣṭi Vāda* in Advaita and which was later propounded by Prakāshānanda in the 16th century. The theory can also be traceable to earlier schools like Yogācāra Buddhism and earlier works like Māndūkya Kārikā and

Yogavāsiṣṭa. Berkley's subjective idealism is another western parallel. Annamacharya says that agreeableness and disagreeableness of the taste do not exist in the edible objects as such, but are determined by the physiological condition, viz., hunger of the enjoyer. The poet further questions the reality of the world by pointing out its absence during the state of sleep. "Where would be one's residence, palace and the like, at the time one is asleep ?" According to the poet the very existence of the external world is conditioned by the subject who perceives it and there is no question of the world existing external to a perceiving mind. "If man opens his eyes, if he is there before, the whole universe comes into being, knowledge of even the remotest object is possible in the presence of mental function ; within the eyelids lie everything, gain and loss, birth and death, richness and poverty, and pleasure and pain ; in the absence of mental function everything will result in darkness."[16] Annamacharya reduces the whole world to man's thought-impressions when he says, "The inner sight falling outside appears as the world, when it comes back to its original abode, that constitutes the state of Moksha." Further he seems to subscribe to the Advaita doctrine of Avacceda Vāda when he says, *Bayaludunisi bahubhānulai tōcini bayalokkaṭa. yakhaṇḍa paripūrnamu,* "The vast expanse which is perfect and devoid of any internal distinction appears as many breaking (as it were) into many spaces."[17]

What is the outcome of all these arguments ? If the world is illusion, what actually is the nature of this illusion ? Is it to be taken as hallucination having no existence at all ? Annamayya anticipates answer to this question when three worldly occurrences drive him to doubt as to their reality and unreality. Bubble springs up from water, multiplies itself into myriads of bubbles and finally dissolves into same water. The wind with a rumbling noise whirls within the orbit and gradually vanishes within the same orbit. The herbs, plants and trees sprout up from the earth, grow and ultimately wither

into the same earth. Should these be taken as existent or nonexistent ?[18] Annamayya cannot say that they are totally non-existent because they are given to his perception. Nor can he attribute to them existence owing to their vanishing nature or their being conditioned by a perceiving subject without which they cease to have existence. So it follows that the word is neither existent nor non-existent, the expression which Annamayya is not infrequent in giving out-*Anici yunḍuṭaledu nammaka povuṭa ledu, Kallayunu gādu kaḍu nijamu gādu.*[19] In other words, Annamacharya implicitly distinguishes illusion from total non-existence in that the former has a sort of existence though it is of provisional nature. Advaita calls the world Sadasadvilakṣana-that which is different from existence and non-existence - and Anirvacanīya-that which is inexplicable in terms of existence and non-existence.

Two consequences follow from the acceptance of the theory that the world is an illusion. Either the soul which forms the part of the universe should also be illusion or it must be one with Brahman. Positing the first alternative tantamounts to that whatever that is maintained by the individual becomes equally unreal including the existence of God. Positing the other alternative demands specification of the kind of unity which the soul bears with God. It is total identity as in Advaita ? Or is it a form of union in which the soul retains its individuality ? Acceptance of the first would not be in keeping with the poet's description of God as having qualities in relation to the universe comprising Cit and Acit. Thougn Annamacharya likens the world to a dream or obviously adopts the terms frequently used in Advaita to illustrate the illusory nature of the world, he does not stop at that but traces its final cause to God. The mysteriousness with regard to the nature of the world is attributed to Hari Māyā. The poet implores, "It is You who have posed this entanglement which You alone can solve, it is not in my ability to resolve this."[20] The inscrutable nature of Hari Māyā is depic-

ted when the poet says, "This Māyā is not unreal and at the same time its nature cannot be known."[21]

4. Theistic Orientation

That means the poet wants to retain both the doctrines, viz., the doctrine of illusion as well as theism. He wants to emphasise that the world is illusory and at the same time maintain that God or Māyā is its cause. There is an unconscious attempt in him to reconcile these two doctrines both of which are equally expressive in his songs. The illusoriness of the world according to him does not in any way reduce the Supremacy of God. On the contrary the Māyā belongs to God and God is the power that wields it. And only surrender to Him would liberate the creatures from the clutches of Māyā. The ascription of illusoriness to the world is made contributory to the fundamental theistic glorification of God. However, resorting to subjective description of the world is the differentium of Annamacharya which can seldom be found so frequently in other theistic philosophies and musical poets. Annamacharya distinguishes himself from Advaita in that he traces the illusion to a God possessing attributes of majesty and easy-accessibility. Again he distinguishes himself from Viśiṣṭādvaita in that he reduces the world to the mental transformation.

5. Mystical Transcendence

Thus for Annamacharya what finally matters is God and God only. He is not worried about the philosophical problems whether Brahman is Saguṇa or Nirguṇa, world is real or unreal, the soul is identical with or different from Brahman. Like other mystics, he speaks of the transitory nature of the world. He glorifies God both in personalistic as well as impersonalistic terms. He refers to Brahman as the supporter and supported (Sarvādhārādheya)[22] and as being devoid of qualities (Guṇagaṇarahita).[23] His heart longs for Lord Kriṣṇa who is Guṇadhara as well as Nirguṇa. *Kōrudu nāmadi nāniśamu guṇādharu* nirguṇu kriṣṇuni*.[24] The inner space of the self

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*Gunadharu or Gunādharu?

according to him is indwelt by Lord Venkatesha who has form and is also formless.[25] In another song though Annamacharya seems to support Saguṇa view in the Pallavi, in the Caraṇas he seems to aim at the reconciliation of both the views, citing the statement of vālmīki (?) *Nirguṇāya guṇātmane* to those who quarrel that Brahman is Saguṇa and Nirguṇa. Again to those who claim the superiority of the mottos Soham and Dāsoham, he says that Śuka merged in God through the motto of Dāsoham.[26]

Annamayya is least bothered about logical implications of his teaching. He often refers to the vanity of logical disputation and excessive study of scriptures. Any attempt to resolve philosophical problems through logic is like cleansing the muddy wall with water. The more water is poured on it, the more muddy it becomes. Similarly over-indulgence in logical discussion and scriptural study leads man into utter confusion.[27] Annamayya tracing these logical wrangles to God's Māyā says that the ancient seers and sages are not unanimous in their opinion with regard to the nature of ultimate reality and the method of attaining it.[28] He testifies to his foolishness in ignoring the divine presence on the holy Tirumala and dithering over the philosophical issue through the never-ending study of scriptures.[29] His precious advice to mankind is that man should surrender to God without getting himself entangled in the quagmire of logic. The ultimate principle of all systems be they Vedic or non-Vedic is same just as water in the wells on the shore of Ganges is not different from Ganges. There is difference in the conception and not in the thing-in-itself. Total surrender to that Supreme Being and in being under the blessed control of that Almighty is the consumation of man's life. Taking this to be the final message of Annamayya, we shall conclude this study with a Sanskrit song of his resembling the Sanskrit verse on the Belur inscription.

Bruvanti baudhdha buddhā iti
stuvanti bhaktā ssulabha iti / Pallavi /

Gadantikila sāmkhyāstvam puruṣam
Padavākyajāh padamitica
Vidanti tvām vedāntina-
Ssadā Brahma lasatpadamitica / 1 /

Japanti mīmāmsakā stvām ca
Vipulakarmaṇō vibhava iti
Lapanti nayasakalā ssatatam
Kripālukartā kevalamitica / 2 /

Bhaṇanti vēnkaṭapatē munayō
Hyaṇimādiprada matulamiti
Guṇavantam nirguṇam punariti
Griṇanti sarvē kevalamitica / 3 /[20]

Trans. Bauddhas tell that Thou art Buddha.
Bhaktas praise that Thou art easily accessible.

Sāmkhyas speak of Thee as Puruṣa
While grammarians as "The Word".
The Vedāntins always know Thee
as Brahman, the shining abode.

The Mīmāmsakas recite that Thou art the Glorious Karma.
The Naiyāyikas incessantly speak of Thee as the merciful Karta and Kevala.
Oh Venkatapati, the sages describe Thee as Peerless, possessing the eight Siddhis.
And others (speak of Thee) as Guṇavanta and Nirguṇa.

ŚRĪKRIṢNĀRPANAMASTU

NOTES

1. Vide Gita 8-61 :
   Īswarah sarvabhūtānām hriddeśerjuna tiṣṭhati ।
   Bhrāmayan sarvabhūtāni yantrārūdhāni māyayā ।।
2. See for instace Anantakrishna Sarma R and Srinivasacharya U (Eds.) *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati 1952, Vol 8 Kirtana 33.
3. Anantakrishna Sarma R and Srinivasacharya U (Eds.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati, 1951, Vol 7 Kirtana 139.
4. Ramasubba Sarma G (Ed.), *Adhyatma Samkirtanalu,* TT Devasthanams, Tirupati 1980, Vol. 1 Kirtana 355.
5. Anantakrishna Sarma R and Srinivasacharya U., *Op,Cit.,* Vol 7 Kirtana 42.
6. Ibid., Kirtana 168.
7. Ramasubba Sarma G., *Op.Cit.,* Vol. 1 Kirtana 355.
8. *paśyatyacakṣuh sa sr̥notyakarṇah ; Apāṇipādo Javano grahītā* ।
9. Purushottam V. (Ed.), *Annamacharyulavari Adhyatma Sringara Samkirtanalu,* TT Devasthanams, Tirupati, 1980, Vol 3 p. 63.
10. Anantakrishna Sarma R. and Srinivasacharya U., *Op.Cit.,* Vol 7 Kirtana 224.
11. Ibid., Kirtana 179; Vol 8 Kirtana 9; Anantakrishna Sarma R (Ed.), *Adhyatma Samkirtanalu.* TT Devasthanams, Tirupati, 1952, Vol 9 Kirtanas 252 & 270.
12. Purushottam V., *Op.Cit.;* Vol. 3 p. 182.
13. Anantakrishna Sarma R and Srinivasacharya U., *Op.Cit.,* Vol 7 Kirtana 205.
14. Purushottam V., *Op.Cit.,* Vol. 3 p. 63; Ibid., Vol 8 Kirtana 185.
15. Anantakrishna Sarma R., *Op.Cit.,* Vol 9 Kirtana 270.
16. Vijayaraghavacharya V. and Adinarayananaidu G., *Adhyatma Samkirtanalu,* TT Devasthanams, 1936, Vol 2 Kirtana 269; Purushottam V., *Op.Cit.,* Vol 2 p. 42; Ibid., Kirtana 252.

17. Anantakrishna Sarma R. and Srinivasacharya U., *Op.Cit.*, Vol 7 Kirtana 152.
18. Ibid., Kirtana 126.
19. Anantakrishna Sarma R., *Op.Cit.*, Vol 9 Kirtana 252; Purushottam V., *Op,Cit.*, Vol. 2 p. 42.
20. Anantakrishna Sarma R. Srinivasacharya U., *Op.Cit.*, Vol 7 Kirtana 126.
21. Ibid, Kirtana 224; See also Vol 8 Kirtana 9 & 185; Anantakrishna Sarma R., *Op.Cit.*, Vol 9 Kirtana 7.
22. Ibid., Kirtana 167.
23. Vijayaraghavacharya V. and Adinarayanaidu G., *Op.Cit.*, Vol 2 Kirtana 137.
24. Ramasubba Sarma G., *Op.Cit.*, Vol. 1 Kirtana 141.
25. Anantakrishna Sarma R. and Srinivasacharya U., *Op.Cit.*, Vol 7 Kirtana 168.
26. Ibid., Kirtana 178.
27. Anantakrishna Sarma R., *Op.Cit.*, Vol 9 Kirtana 279.
28. Ibid., Kirtana 281; See also Anantakrishna Sarma R. and Srinivasacharya U., *Op.Cit.*, Vol 8 Kirtana 2.
29. Ibid., Vol 8 Kirtana 16.
30. Ramasubba Sarma G., *Op.Cit*,, Vol. 1 Kirtana 164.

The verse on the Belūr inscription goes thus :

Yam śaivāssamupāsanā śiva iti Brahmeti vedāntinah
Bauddhāh Buddha iti Pramāṇa paṭavah karteti
Naiyāyikāh ।
Arhanityatha Jaina Śāsanaratāh karmeti Mīmāmsakāh
Soyamvo vidadhātu vāñchitaphalam Srīkeśavesassadā ॥

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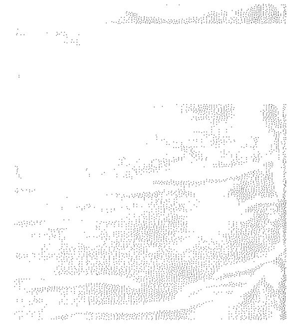
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ERRATA

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28	34	pp 13-16	pp-15-18
31	32	word	world
34	6	his	this
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40	10	aspect	aspects
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